

AUTHOR & JOURNALIST

JUNE 1958

MY SOURCE BOOK FOR ALL I WRITE

By Billy C. Clark

HOW TO GIVE DIALOGUE REALITY

Lawrence Block

The Fastest-Growing Market

LARSTON D. FARRAR

Robert Avrett on Book Reviewing . . . Contests
and Awards . . . From Editors' Desks to You

Market Lists:

Travel

Farm Magazines

University Microfilms
313 N. First St.
Ann Arbor, Mich.

GOALP

AUTHOR & JOURNALIST

VOLUME 43

NUMBER 6

NELSON ANTRIM CRAWFORD, Editor

Contents for June, 1958

- 4 What Readers Say
- 9 My Everlasting Source Book
Billy C. Clark
- 11 The Business of Business Writing
Larston D. Farrar
- 13 Gloomily Assetted Smith
Lawrence Block
- 18 Book Reviewing, Anyone?
Robert Avrett
- 19 Supplemental List of Writers' Conferences
- 20 Books for Writers
- 21 Contests and Awards
- 22 Slanting for Special Occasions
- 22 From Editors' Desks to You
- 25 Marketing and Writing Travel
- 25 Travel Market List
- 27 Why We Lag in Book Production
- 28 Writing for the Farm Market
- 28 Farm Market List

AUTHOR & JOURNALIST, founded in 1916, is published monthly at 1313 National Bank of Topeka Building, Topeka, Kansas. Nelson Antrim Crawford, Editor and Publisher. Send changes of address and all other communications to the address above. Changes of address must be received by the 10th of the month to catch the following issue. Subscription price in U. S. A., \$3 for 2 years, \$2 for 1 year. Outside U. S. A., \$4 for 2 years, \$2.50 for 1 year. Single copies, 25 cents each. Manuscripts and other material submitted should be accompanied by stamped, self-addressed envelope. Due care is exercised in handling, but AUTHOR & JOURNALIST assumes no responsibility for loss or damage. Entered as second class matter at the Post Office at Boulder, Colorado, under the act of March 3, 1879. Copyright 1958 by Nelson Antrim Crawford.

JUNE, 1958



\$1400 FROM OUTDOOR LIFE

"Sold an article to Outdoor Life for \$400—that makes \$1400 from them so far; also sold several more to other men's magazines. I figure my writing pays me about \$5 an hour. Certainly the time on your course was the most valuable I ever spent." Ray Beck, Knox, Pa.

Are You Satisfied With Your Writing Income?

How Does Your Success Compare With These Palmer-Trained Writers?



Sells to Post, NBC-TV, CBS Radio

"Let me assure you that my sale of a story, 'The Outer Limit' to Saturday Evening Post will make no difference in my attitude toward studying your course—except, if possible, to make me work harder. Even though I am still studying it, I feel that I have already benefited from your course of instruction. You people have a wonderful knack of bringing out and underlining important facets of fiction writing. . . ."—J. Graham Doar, Gearhart, Ore.



Student Wins \$500 In Competition

"Freedom's Holy Light" won \$500 for me in the competition held annually by the Pennsylvania Freedom League. I am now at work expanding this to full book length, and am happy to say eight publishers are interested in it."—Harold A. Seward, Easton, Pa.

Free Lesson Shows How

To learn more about how your income may be increased, we urge you to send for this generous free offer: Typical lesson package of our proven home-study course with actual writing assignments, plus 40-page book, "The Art of Writing Salable Stories." See for yourself how Palmer's professional writer-instructors can help you put life, action, real salability into your stories. This may well be the important turning point in your career. No obligation. No salesman will call. Send for your Free Lesson and Book today!

Palmer Institute of Authorship

Only School of Writing Accredited

By National Home Study Council

Desk G-68, 1680 N. Sycamore, Hollywood 28, Calif. Since 1917

FREE

Palmer Institute of Authorship
1680 N. Sycamore
Hollywood 28, Calif., Desk G-68

Please send me free typical lesson package and book, "The Art of Writing Salable Stories," explaining how you help new writers get started and experienced writers increase their income.

Mr. _____
Mrs. _____
M. SS _____
City _____ Zone _____ State _____

Please print clearly. Veterans: check here ☐

Sell the Scripts— You Write!

WE SHOW YOU HOW

This most modern teaching method makes it possible for you to write more easily, joyously, in the full confidence that you are becoming a better writer. PRACTICAL MAGAZINE WRITING is the new, totally different way of stimulating and developing writing ability. You are helped to know exactly the kind of professional writing you can do best, and then to write articles, stories, verse, TV plays, etc., according to your aptitude. This is the sure way to write for pay . . . to express yourself with freshness and vitality . . . the qualities editors want.

As never before, you will discover new usable ideas. You will **write** instead of dream about it. And amazingly, you will find more energy for writing, progress will be much easier.

SALES QUICKLY PAY FOR COURSE

Before the tenth assignment was completed, I used the information learned and the guidance you gave me so far to write a story which just sold and that paid more than the cost of the entire course! Your course is the most enlightening and down-to-earth of any such course of study I have ever undertaken.—WILLIAM L. WOODALL, Birmingham 7, Ala.

FREE

Get **EVERYTHING** you ever wanted from a course. Send today for the free booklet, "Your Way to Successful Authorship," that tells you about this new plan.

Use This Convenient Coupon

The Simplified Training Course
1817 Gilpin St., Denver 18, Colo.

Please send me the free booklet; no cost or obligation.

Name _____

Address _____

City _____ Zone _____ State _____

PRINTERS OF BOOKS

A new economical "gang run" method now enables us to print your books and publications at lowest possible cost. Highest quality. From 500 copies up. Write for free catalog and quotations.

ADAMS PRINTERS

30 W. Washington St., Dept. AJ

Chicago 2, Ill.

GAMBLE A BUCK?

That's all it takes to learn about writing comic book stories. My 15,000 word booklet, FUNDAMENTALS OF COMIC SCRIPT WRITING, tells you how. No drawing experience needed. Send your dollar to:

EARLE C. BERGMAN
1255 North Gordon St.
Hollywood 38, Calif.

What Readers Say

Sure, Some Fold—So What?

Magazines are folding—as they always have—and some writing friends of mine are wringing their hands—as they always have.

When one of them begins weeping to me, I always ask him—or more usually her—how much said writer has sold to the late lamented magazine. Only once has a sale been reported. These writers are like the salesman in Bangor, Maine, lamenting how goods aren't moving in Pasadena, Calif.

In my writing career of 30 years not many magazines have suspended that ever bought anything from me. A few, yes—but none of them caused me any loss of sleep. I have always been able to find markets, often new markets, equally good. So can any writer who puts his mind to it.

Z. L. LANGMUIR

Chicago, Ill.

Suggestion for Lazy Writers

For a good many years I struggled to keep up a card index record on my stories, articles, etc. Also a cross index. I bought the index boxes and the cards, and I did my best whenever I sent out a story to start a card, or add to an old one, but the index was always getting out of date. Then, unhappily, after brightening up a story a few years later, I'd send it to some editor who had previously seen it.

But any writer knows the complications of a card index. I hit on an easier idea. I put my carbon copies in manila folders. Inside the front of the folder, I now write the name of the story, then underneath the date I sent it out, to what magazine, and the date returned, plus a note whether it came back with a rejection slip or comment. In some cases, instead of the date rejected, I put the date sold.

It's so much easier than a card index. It keeps everything together. Maybe some other writer who hates the routine which accompanies writing will appreciate this lazy man's suggestion.

JOHN H. GLEASON

Michigan City, Ind.

Parks Advice Paid Off

I followed Nita Parks' advice in her article titled "Fortunes in Short-Short Stories" (*A&J*, September, 1957) dealing with slogans for contests. It resulted in a win for me. Remington, Rand's Rolleetric Shaver contest judges decided my entry was worth \$100.

Thanks to Nita Parks and to *Author & Journalist*.

CHARLES BARTH

Denver, Colo.

Bray Wants No Boston Ban

Walt Munson's letter in April *Author & Journalist* speaks for itself, but he asks, "Is not the aim of every writer to have his book banned in Boston?" My answer is an emphatic "No!" Every writer wants money, often sorely needs it, but the average author had rather have the respect of his neighbors, and a book to his credit his grandchildren will read with pride than to be a pen-

AUTHOR & JOURNALIST

WHAT SECRET POWER DID THIS MAN POSSESS?



FRANCIS BACON (A Rosicrucian)

WHY was this man great? How does anyone—man or woman—achieve greatness? Is it not by mastery of the powers within ourselves?

Know the mysterious world within you! Attune yourself to the wisdom of the ages! Grasp the inner power of your mind! Learn the secrets of a full and peaceful life! Francis Bacon—world famous English philosopher, scientist—like many other learned and great men and women—was a Rosicrucian. The Rosicrucians (NOT a religious organi-

zation) includes in its membership—people from every walk of life—from every race and creed. Today, headquarters of the Rosicrucians send over

seven million pieces of mail annually to all parts of the world.



THIS BOOK FREE!

Write for YOUR FREE COPY of "The Mastery of Life"—TODAY. No obligation. A non-profit organization. Address: Scribe X.J.G.

The ROSICRUCIANS (AMORC) SAN JOSE, CALIFORNIA

—SEND THIS COUPON—

Scribe X.J.G.

The ROSICRUCIANS (AMORC), San Jose, California

Please send me the free book, *The Mastery of Life*, which explains how I may learn to use my faculties and powers of mind.

NAME _____

ADDRESS _____

CITY _____

STATE _____

AUTHORS

- If you have a typewritten book MS—on any subject — (30,000 words and up) — you are cordially invited to submit it with the complete certainty on your part that it will be read without delay, FREE, and if accepted will be published promptly and adequately.
- We are established general Book Publishers who have been bringing new writers' books before the public for over thirty-five years. We offer you friendly editors and MS readers; able artists, punctual printers; publicity and reviews; cataloguing; distribution; circulars to the author's personal mailing list.

Send Your Book NOW

We will see that it receives every possible chance to be published without delay. Many titles are published on a subsidy plan, with higher royalties. If unavailable your MS will be returned promptly and carefully. Write first if you prefer.

DORRANCE & COMPANY

PUBLISHERS SINCE 1920

Dept. A
131 North
20th Street



PHILADELPHIA
PENNA.

LOZIER LITERARY AGENCY

recognizes that your manuscript represents your time, labor and skill. Your book, your story or your teleplay will receive every consideration; if we think it is salable, we will submit it to the most appropriate markets on a straight 10% commission basis in event of a sale.

Evaluation fees:

Short shorts under 2,000	\$3.00
Short stories over 2,000 words	5.00
TV scripts—One act	3.00
Two acts	5.00
Three acts	7.50
Books	15.00

"We'll go all-out to help you sell your literary product."

Will Lozier

LOZIER LITERARY AGENCY

134-35 Cherry Avenue

Flushing 55, N. Y.

shoveler of pay dirt that smells to high heaven, and drags its readers into mental mire.

To prove this, all we have to do is read the inspiring articles in *A&J* month after month. They are written by men and women who believe the writing profession should always be worthy of respect. And when it comes to humor, it is well to remember the honored and revered Will Rogers would never read a line in his plays that might be frowned upon. And that famous team, Correll and Gosden, are still bringing laughter to millions with Amos n' Andy, whose lines may not be spoken in the Boston dialect, but are never off color.

LESLIE S. BRAY

Tampa, Fla.

A Million Dollars' Worth

I just received notice that my subscription to *A&J* is up for renewal and I was struck anew with the guilty realization that for the past three years I have been enjoying a million dollars' worth of information and entertainment for such a small price and I haven't once expressed my appreciation.

So, before it could slip my mind again, I decided to take this opportunity to say, "Thanks for such a wonderful magazine. I read every one from cover to cover, even the ads. Keep 'em coming."

FLORENCE POPE

Phoenix, Ariz.

Non-Zionist Offer

We would like to issue an open challenge to your readers.

If you are a freelance or special assignment writer who likes to tackle controversial issues, the American Council for Judaism invites your cooperation in the development of feature articles in such fields as public affairs, religion, religious education, philanthropy, and allied subjects.

The American Council will arrange to have outstanding authorities in the above fields available for personal interviews. In addition, other resources such as our research director, our library and photo files, are also freely available to interested writers.

Let me make clear who the American Council for Judaism is and what we stand for. The Council is a national organization of Americans of Jewish faith seeking active and conscious identification with the Jewish tradition. But the identification we seek is such as will harmonize with the hope and promise of American life. We believe that Judaism is a religion and that American Jews are individual citizens of the United States. In the American tradition separating church and state, the Council holds that no Jew or combination of organizations of Jews can represent all American Jews politically or on any issues in the secular, public domain. The Council's active programs enable American Jews to meet obligations in public affairs, religion, and philanthropy in ways compatible with our beliefs, rather than in the "Jewish" nationalist pattern of Zionism.

Hence our objectives and programs put us squarely in opposition to Zionism. It is an accepted credo of American journalists and writers that debate and controversy are indispensable parts of our free way of life. In this tradition we invite

interested writers to examine the Council's views in the areas of our activities, so that the public, through their newspapers and magazines, may have an opportunity to judge these issues for themselves.

BILL GOTTLIEB
Publicity Director

207 E. 57th St.
New York 22, N. Y.

And You'll Make More, Mrs. Taylor

I love your magazine. Have made three sales.
MRS. HARRY A. TAYLOR
Hialeah, Fla.

Getting Yourself Published

"Get yourself published." Those words slapped me in the face from the pages of writers' magazines. "And how?" I wanted to fling back at the correspondents who wrote them. I have had many articles published and for a while I wrote a column for a newspaper but as for a short-short story—if I could get one of mine read I would be doing well but getting one published seemed well nigh impossible.

It was easier than I thought. First I sent a letter of inquiry to that delightful new magazine published at Yanceyville, N. C. and advertised in *Author & Journalist: Down Home in Dixie*. The editor wrote me to send along my story and he would read it.

The originality must have caused its acceptance. It appeared under the heading "The Cake, A Story

YOUR MARKET GUIDE

Thousands of writers are looking forward eagerly to the semiannual Handy Market List to appear in the July *Author & Journalist*. It will list more than 300 widely read magazines seeking material—fiction, articles, verse,—from freelance writers.

In addition, you'll find practical articles, *A&J's* regular monthly features, and an analysis of writing opportunities for the rest of 1958.

If you are not now a subscriber, make sure of getting the July and subsequent issues. Use the handy order form on Page 31.

of the Kentucky Hills." I begged a college professor to read it. While I was waiting breathlessly for his verdict I asked encouragingly, "At least it is original?"

"What else could you expect from Kentucky?" he inquired.

LYDA TRAVIS

Louisville, Ky.

There is more factual, less imaginative material in most of the big general magazines. Throughout, there is less literature, more journalism.—James Playsted Wood.

COMPARE NYS WITH ALL OTHER WRITING COURSES

The experts tell us that it's never a good idea to refer to your competition openly. We wouldn't know. We're editors, writers and teachers—not advertising men. But we do know, and we say to you with all of the conviction we command, that NYS compares favorably on every count with even the most expensive writing courses.

We invite you to make the comparison. We urge you, in fact, to investigate what each course offers before taking any.

You'll learn that every NYS instructor is an active writer, editor—or both. (You study under their personal direction at home in your spare time.)

You'll discover that NYS assignments are interesting, stimulating, intensely practical. And that, with extra-curricular scripts, there are 62 planned projects in writing—all you will ever need.

Marketing-Professional 10% Basis

Finally, you'll find that NYS actually markets your salable manuscripts for you through a nationally-known literary agent who knows the entire range of literary markets intimately.

You Can Earn While You Learn!

1. Sales to the **SATURDAY EVENING POST** (one when the author was only half through the course).
2. Over 700 sales to leading markets including **COSMOPOLITAN**.
3. **ATLANTIC, HOLIDAY, SATURDAY EVENING POST**, 2 books—and a major book club choice—all for one NYS graduate. These are examples. We shall be glad to tell you about sales made for NYS graduates to the entire range of markets.

THE NYS BONUS EXPLODES!

THE BEST JUDGES - ACTIVE STUDENTS - SAY:

"The greatest thing that ever happened to would-be writers. It is priceless. . . . In these first few chapters of your book alone, there is such a wealth of ideas, that they alone are worth the price of the entire course." Helen M. Pianté, Los Angeles, Calif.

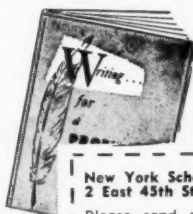
"You not only know where you are going but have worn the trail smooth." Martha Hazeltine, Arizona.

THE NYS BONUS - AND NYS EXCLUSIVE!

The great new 150,000 word book **Writing . . . For Sales and Recognition.**

Yours Free . . . "Writing For a Well-Paying Career"

Send today for our free, descriptive booklet, Aptitude Test, and free sample of NYS material, all of which will show you in detail why the NYS teaching methods are so unique and effective.



New York School of Writing, Dept. 297
2 East 43th Street, New York 17, New York

Please send me, without obligation, your FREE descriptive booklet—"Writing for a Profitable Career."

Name _____

Street _____

City & State _____

Licensed by the State of New York

Mail
Coupon
Now!

We sell to all good markets...
...We'd like to sell them YOUR material!

Coronet "Across the Sea of Stars" by Arthur C. Clarke		McCall's "A Letter to My Love" by Virginia Laughlin		This Week "The Word in Season" by P. G. Wodehouse
A SIMON and SCHUSTER BOOK "Strangers When We Meet" by Evan Hunter "Motion Picture Rights Sold for \$150,000.00 To Barbizon Productions Five Months Before Publication"		A MOTION PICTURE SALE "The Opportunist" by Samuel Youd TO UNITED ARTISTS		A BROADWAY PLAY SALE "The Living End" by Frank Kane TO JULE STYNE PRODUCTIONS
SCIENCE FICTION "The Sound of Breaking Glass" by A. J. Budrys		A GOLD MEDAL BOOK "Burning" by Gil Brewer		A MACMILLAN BOOK "Short-Cut to Red River" by Noel M. Loomis
A POPULAR LIBRARY BOOK "Run While You Can" by William Woolfolk		A TELEVISION SALE "The Gunfighter" by H. A. DeRosso TO RESTLESS GUN (NBC)		MERCURY "The Incredible Hoaxers" by Irwin Porges
STAR WEEKLY "Turn Again, Whittington" by Gordon R. Dickson		stag "The Cannibal Dolls" by Ivan Cameron		A MACRAE, SMITH BOOK "Dead Whale or a Stoveboat?" by Henry S. Galus
A JUVENILE BOOK "A Boy Beneath the Sea" by Mike J. Wilson TO HARPER AND BROTHERS		Intimate ROMANCES "Too Young to Be Parents" by Betty Hindman		SPORT "Rocket's Greatest Goal" by Vince Lunny
MIKE SHAYNE'S MYSTERY MAGAZINE "The Second Draught" by John Jakes		A LIPPINCOTT BOOK "Cathartics and Common Sense" by Dr. William R. Farrar		A DODD, MEAD BOOK "The Man Without a Face" by John Eugene Hasty
Escapade "The Traders" by Charles E. Fritch		YOUR HEALTH "Are You A Candidate for Heart Attack?" by Dr. Eugene B. Moses		A FOREIGN RIGHTS SALE "Too Many Crooks" by Richard S. Prather
BRITISH RIGHTS TO FREDERICK MULLER LTD. SPANISH RIGHTS TO EDITORIAL ACME FRENCH RIGHTS TO LIBRAIRIE GALLIMARD AUSTRALIAN RIGHTS TO HORWITZ LTD. GERMAN RIGHTS TO COOP EUROPE SWEDISH RIGHTS TO LINDQUIST NIELSEN DANISH RIGHTS TO WINTHNER NORWEGIAN PAPERBACK RIGHTS TO WINTHNER NORWEGIAN HARDCOVER RIGHTS TO E. GREENS FORLAG ITALIAN RIGHTS TO ALDO GARZANTI (U.S. PUBLISHER: GOLD MEDAL BOOKS)				

SMLA sells over 6,000 scripts yearly. Some typical sales in various fields are shown above.

SERVICE: If your material is salable, we'll sell it to the best possible markets at best possible rates, and cover sale of additional rights throughout the world. If your material is unsalable as it stands but can be repaired, we'll give you detail-by-detail advice on how to repair it, so that you may, without additional charge, return it to us for sale. And if your material is completely unsalable, we'll tell you why, and give you specific advice on how to avoid those errors in future material. We report within two weeks.

TERMS: PROFESSIONALS: If you are selling fiction or articles regularly to national magazines, or have sold a book to a major publisher within the past year, we'll be happy to discuss handling your output on straight commission basis of 10% on all American sales, 15% on Canadian sales, and 20% on British and other foreign sales.

NEWCOMERS: As recompense for working with beginners or newer writers until you begin to earn your keep through sales, our fee, which should accompany material, is five dollars per script for scripts up to 5,000 words, one dollar per thousand words for additional thousands and final fraction (for example, seven dollars for a script of 6,895 words). \$25 for books of all lengths up to 150,000 words, \$50 for books over 150,000 words; \$5 for 15-minute television or radio scripts, \$10 for half-hour scripts, \$15 for one-hour scripts, \$20 for hour-and-a-half scripts; information on stage, syndicate, and other types of material on request. A stamped, self-addressed envelope, please, with all manuscripts.

SCOTT MEREDITH LITERARY AGENCY, INC., 580 FIFTH AVE., N.Y. 36

Comment on Scott Meredith's best-selling book, WRITING TO SELL:

"Practical advice . . . Covers the techniques well without being stuffy . . . Especially good at pointing out things to be avoided . . ."

—American Library Association Booklist

Order your copy from your local bookseller, or directly from the publishers, Harper and Brothers, 49 East 33rd St., New York 16. \$3.00

MY EVERLASTING SOURCE BOOK

By BILLY C. CLARK

A FEW years ago I used to sit on the banks of the Big Sandy River at my home in Catlettsburg, Kentucky, a willow fishing pole in my hand. I chewed on a willow leaf, waiting for a great catfish to bite.

This was a beautiful river. And I traveled to it often, early of the mornings after the sun had risen high enough to peek over the hills that rimmed the valley. The sun came fast on these summer mornings, creeping quickly down the slopes and sifting through the limbs of the willows that shaded the banks of the river, touching the smooth surface of the water.

The sun did strange things to the river. During the summer the river would be smooth and lazy and the bright sun would change it to many colors, making it resemble I thought a large rainbow that had grown tired bending across the sky and had stretched out on its side here among the hills to rest for a while.

While I sat out the day under the willows I thought about the great catfish I hoped would bite. This was not an ordinary catfish. The catfish was Scrapiron Jack, a great legendary catfish that claimed the Big Sandy River as his home. He was surely a great fish. He had grown old on

this river. And he was a wise fish, outsmarting all rivermen. His name alone was proof of this. The name Scrapiron had been given to him because of the many hooks that had remained in his mouth from lines that he had broken. Not one fisherman had ever held him. And so this fish had remained part of the river. I reckoned he must have really loved it.

I was determined to catch this catfish. How a boy of eight would have held him once he was on the line I do not know. I was not too young, however, to know this; the important thing was to first get him on the end of the line. And yet, I believe, more than catching the great fish I wanted to know him. I too, I believed, in my own way was also part of this river. The great fish and I seemed to have much in common. I loved the river and in many ways depended on it as the years came.

During the summer evenings that followed I used to oar a joeboat up the river about eight miles. This would mean that I would tie in at a small landing known as Kavanaugh. And here I would wait until the shadows crossed the hills and spread over the water. I would wait until I heard the first croak of the great river frog. And then down the current I would drift, hugging the tips of the willow limbs that stretched out over the river. With a flashlight I would search the banks for this frog. If I spotted one I would blind him with the beam of my light, snatch him with my hand and put him in a sack.

If, during the night, the river became quiet I would cup my hand to the side of my mouth and croak like a frog. And many times from somewhere along the bank a frog would answer. My heart would beat fast and I would paddle toward him. I soon learned the world of the frogs. I learned that they would answer the croak of other frogs, and now that I had mastered their voice they would answer me.

Not yet 30, Billy C. Clark is author of two highly praised novels—Song of the River, and Trail of the Hunter's Horn. A third novel, Mooneyed Hound, is to be published in August. He has contributed to Boys' Life, the New York Times, and other publications. He writes poetry as well as fiction and articles.

Brought up in a Kentucky family of eight children, he worked his way through high school, then the University of Kentucky, and settled down in his own state, the source of his literary subject matter.

Catching these frogs was a good way to earn money. Large frogs (dressed) brought 50-cents on the streets in town. Small frogs brought either a quarter or 35 cents.

With this money I bought school books. These school books were a great thing to me. And yet they were not the greatest one I was to have.

As the years have passed I realize that there was one single volume that was to surpass them all. And this book was to be given to me free. One volume that was to be so large that a lifetime would not put me through it. It was the world around me. This was the book. Inside the pages was the river with its fish, muskrat, and mink; the hills, sprinkled with black oak, pine, poplar, shell-bark, hickory. And with the hills came the fox, the opossum, the skunk. And from the pages of this book were to come the ideas for my books, short stories, and poems.

TAKE the great catfish, Scrapiron Jack. I finally caught him. My search for him had begun as a boy of eight and had ended as a man of 21. This was a difference of 13 years. How many would have given up?

Yet there are still those who will say I never caught him. It is true I did not pull him out on the bank for the naked eye to see. I caught him inside the pages of my book *Song of the River*. To me this was just as real. My stories to me are always real. And if there is life in my characters it is I that put it there. It is a part of my life. They breathe the air I breathe. And I live with them.

The search for the great catfish lasted until I was 21 but the book was not published until I was 27. Scrapiron Jack and I both swam around in New York for almost seven years. And in this period of time we became closer still. We gathered faith, treaded water, and gathered more faith.

My reward for the book came the day I typed the last page. I had written the story for myself. I write all my stories first for myself. I am the first one they must please. If they please others I am grateful. None of my books have ever been written with the idea that they might please a certain magazine editor or book publisher. I would write a story whether it sold or not. Writing is my life. If the story would not sell I would give it away. The reward of having a reader enjoy it is just as great without the dollar sign. Writing became my life years ago and it becomes more so with the years.

A few years ago when I was traveling a 14-mile trapline, I came upon an old sack lying in the edge of the small creek where I trapped. And from the sack came a sound. It was like the cry of a small pup. I stopped, picked up the sack, opened it, and found four small pups inside.

Finding them there was not strange to me. The dog population has always been heavy in my country. And many of the young dogs were destroyed by placing them in sacks and drowning them. It was thought here a few years ago that drowning was an easy way to meet death. About the only chance a stray pup had at birth was to resemble in some way the markings of a hound. This was the country of the hunter's horn.

But there was something here in this sack that

touched me very deeply. Three of the pups were dead. In one there still was life. I looked down at the little pup. He whimpered, water oozing from his mouth, and he looked up at me with one blue eye. The left eye was as white as the bark of a sycamore. I shook my head. This white eye, I knew, could mean but one thing: a blind eye; mooneye, as it is called here in the hills. This was a bad mark against him.

I held the small pup in my arms. The small ears hung over the side of his head, showing that he was at least part hound. His head was square, and this was a good mark. His chest was deep. But when I reached the end of the pup my heart beat fast. The tail on any dog, I knew, should be long. But not on this pup. It was only a stub. A great mark against him. A good hunting dog, I had been told, might well be judged by the swish of his tail as he worked a trail.

And so I slowly placed the little fellow out of the water under the shade of a birch tree. I knew I could not take him, but I could not let him drown. I turned slowly up the creek.

As I walked I thought of the little pup. He had been placed on the earth without a chance. The marks were against him. Even if a fellow should take him, I thought, he would be laughed out of the hills by any hunter who saw him. Whoever heard of a mooneyed, bobtailed hunting dog?

And yet, I thought as I walked on, didn't this pup and I have things in common? I had been placed on the earth with marks against me. I was from one of the oldest families that had come to the valley. But it was a poor family. I was traveling the creek now to earn money for my schooling. I thought of the words of my mother, a brilliant woman with only a third grade education. Nothing can be judged by its looks, she had said to me. The important thing is the heart. And the naked eye cannot see it. If this were true with humans, I thought, why shouldn't it be true with dogs. After all, the heart of a hound was the important thing.

Back down the creek I went.

When I picked the little fellow up his heart beat so fast I thought it would burst through his chest.

This pup, I named him Mooneye, was later to become the greatest hunting dog I have ever owned. And I have owned a lot of hunting dogs. His heart was as big as a mountain. Yes, there were those who laughed. They continued to laugh until the little fellow passed their hounds on the trail.

This pup that had been left by someone to drown in the bed of a creek was to bring me my first book, *The Trail of the Hunter's Horn*. And yet his heart was too big for one book. He was to go farther and bring me still another book, *Moon-eyed Hound*.

THESE three books were to come when I was 27. Three books in a row. Lucky? Maybe. I had worked hard to earn them. I had been writing since I was old enough to know how to put a word down. These three books had not been the first. My first book was close to 200,000 words. The second was nearly that long. I say books. They were not books. At least I did not think so. I put them aside. They [Continued on Page 15]

The Business of BUSINESS WRITING

By LARSTON D. FARRAR

THE first time I ever wrote a story for a business magazine—the term then was “trade journal,” but this no longer is appropriate—was in 1936. I was a copy boy on the old *Birmingham Post* (now *Post-Herald*).

One afternoon, at a formerly abandoned shed near my home, I noticed two men cleaning up the place. I asked them what they were doing—out of sheer curiosity. (It kills cats, but is a great asset to a writer.)

The older man replied that he had rented the shed to start a Venetian blind factory. I said I was a reporter—which was stretching the word, believe me—and I got his name, the name of his “foreman” (the only other employee), the address of the shed, the name of the business, and a quote or two. His plans were to make Venetian blinds and to sell them, if he could, he said, and that was all.

“Have you ever made Venetian blinds before? I asked.

He had. In fact, until the depression wiped him out, this man had been head of a large factory. Now he was starting over.

The next day, I wrote the facts about the new enterprise and handed in the story. Although I was just a copyboy, I was trying to write every time I had a spare moment and a typewriter was available in the city room. The copyreader—now editor of a large daily newspaper—complimented me on getting the information. He said that such news was the “backbone” of a newspaper. He did me the favor of showing me how he edited the copy, cutting it from the four rambling paragraphs to two terse ones (and taking a part of my heart with every word he tore out).

I had thought just a bit ahead of him on one thing. I had saved a carbon. I took the carbon, retyped the story, bearing in mind the way he had cut it for newspaper use. Then I put my name and address on it and mailed it to a trade journal. It sold. The editor sent me \$1 and a letter saying he hoped I would keep my eyes open for other new businesses that might open in his field. It was a lumber magazine, and the editor added: “If

you'll just send me the newspaper clippings of developments in the lumber industry in your state, I'll pay you for them, when we use the news.”

In the ensuing years, in learning “business writing” little by little, I contributed thousands of one-paragraph items to business magazines, getting a blizzard of \$1 to \$5 checks. They made it possible for me to finish college. The tidbits ranged from news about remodeled fronts of drug stores, to the opening of new brick kilns, or to the visit of a movie star to our city. All of the tasks were simple. *Anybody*, in my judgment, could have done them. However, fortunately for me, I was the one who did do the jobs and got the money.

In my last year in college—a year in which I bought a new Ford (they were lots cheaper then) and paid all my college expenses, including feeding and clothing myself—I earned almost \$1,200 writing. Mostly, it was from business journals. This was a lot of money for a college boy in those days in the South. The day I grabbed my sheepskin, I had a new wife and I didn't owe a dime. I had paid for the wedding out of a check that arrived that day from the *American Weekly*—not a business magazine!

Within two years, I was associate editor of *Nation's Business*.

I found out that, essentially, the job of writing any article—long or short—for any business magazine is just the same as my first “story”—the one about the Venetian blind manufacturer.

The emphasis in business magazines is on useful news. The editor wants to know—so that he can pass the word along to his readers—what's going on in all phases of the business he is covering. He wants to know also corollary economic developments which impinge on his industry. The editor wants to know all new angles to all new developments, for that is *why* people read his magazine—to learn helpful facts that will enable them to be better businessmen. The people who read business magazines do so for the same reason you read *Author & Journalist*—to get new marketing tips, new professional techniques, new and useful information that helps you to do a better job and make more money.

If you thumb through any business magazine, you will notice this emphasis on *useful information*. Virtually all of the long features are on “how to do it better” subjects—how to hire better personnel, how to use new machinery, how to treat customers for better sales. Even the personal items are helpful, for they help the salesman in one business to know whom to contact in other businesses.

To a regional drug, or lumber, or similar magazine, the news the editor wants essentially is local. To a national general business magazine—such as *Nation's Business*, or *Business Week*—the new developments featured are in industries that affect a

A frequent contributor to Author & Journalist, Larston D. Farrar is probably more widely published in business publications than any other writer. Not infrequently he appears in 60 in a month. He writes also for popular magazines. He is author of three books—How to Make \$18,000 a Year Free Lance Writing, Washington Lowdown, and The Sins of Sandra Shaw, a big-selling novel.

A Southerner by birth and education, he lives in a suburb of Washington, D. C., but maintains his office in the city.

whole area, or the entire nation. Stress is on news developments—national and international—that affect all businessmen in varying degrees. It is on individuals who, for reason of their key positions in government or business, have something to say, or some influence to bring to bear, that can be crucial to businessmen and workers.

Yet the essentials of the story remain the same, whether it be for a small regional business magazine, or the biggest in the field. And the emphasis constantly is on *news*, for it must be.

PERHAPS the emphasis on news—uncluttered facts—in business magazines helps to explain their popularity. At least 500 new business magazines have been started since 1945. The aggregate circulation of such magazines has risen by more than 30% in the past decade. The dollar volume of advertising has more than doubled.

There are several reasons why you might find it more satisfying to work for business magazines than to concentrate on trying to crack the "popular" market.

First, I believe business magazine editors generally are more *businesslike*, in their dealings with writers, than the editors of other magazines.

Second, business magazines are more challenging. Business writers have to be on the front line of developments, whether they are working in little towns or are covering the nation's news in Washington. There have been business magazines—*Rockets and Missiles* for instance—devoted to outer space developments for years. What the general public is just now learning is old hat to the men who work for these magazines.

Third, business magazines represent the fastest-growing market in the country. There now are 4,310,000 businesses in this country, far more than ever before. Since the advertising in these magazines has doubled, so has the need for top-flight editorial material.

Fourth, business magazine editors are more helpful to beginners in out-of-the-way territories. A new drugstore in the Rio Grande Valley is just as significant to a drug magazine editor, as a new one on Park Avenue in New York. Someone has to get the news for him in either case, and the man on the spot is in an enviable position. You can find news, for business magazines, in your area, whether you are in Podunk or Palatka.

Fifth, writing for business magazines opens up other frontiers for a writer. One time, I wrote a purely business article for *Nation's Business*—I was living in the South at the time—and was surprised to get a letter from one of the largest "popular" magazines telling me he had read the article and hoped I would send any articles like that to him in the future. In writing for business magazines, a writer learns how to handle facts—and to do a good job of research. Then he finds that these facts, with others, make a for good "popular" articles, or books. The late George Stimpson, who wrote many books, often said: "There is no such thing as a useless fact."

Business magazines thrive on change. Whether there is prosperity, or whether there is a depression, men in business must *know*. They must know the market. They must know the plans of their competitors. They must learn new techniques. They must know the outlook. Once, "trade maga-

zines" furnished news only of what was going on in a trade—hence the name. Now, "business magazines" designed for specific industries strive to give the men in that business more economic facts about all phases of business, as well as covering a specific field. The change in terms used to describe these magazines merely reveals the great change in the magazines themselves.

Here are some typical questions that beginners ask about writing for business magazines, and my own answers. I lay no claim to being an authority, so if you find other answers in working for business editors, then don't hold it against me.

1. How does a new writer find ideas for business writing?

Such ideas are all around you. If a new drug store is opening in your community, it is of interest to some editor in the drug business. If you notice that a druggist is expanding in your area—perhaps by opening several stores in a year—then *how* he has done it, the techniques he has used, may make a good feature for a national drug magazine. If you are drinking coffee at a drugstore and hear the druggist say that his book and magazine sales have been going upward, find out why. Maybe he has a new slant on how to grab the attention of passersby through his display of books and magazines.

2. How does a new writer interview a businessman?

You want to get the *who, what, when, how, and why* from the businessman. Simply ask him to give you—a writer—a little time in the back room office, or wherever. Either approach him cold, or call for an appointment. Then pummel him with legitimate questions about his business, for you will find that the businessman generally wants to tell all about how he is doing things, for he is proud of his MO (method of operation) and he wants good publicity among his fellows. It makes him feel more important, and sometimes, if he is a manager, working for a company, it even gets him a raise in salary. (I have helped dozens of company managers get raises, and inadvertently.)

3. To what extent should a writer plan the interview in advance?

This depends, of course, on the type of article he contemplates. If he is merely going to write a one- or two-paragraph article about the opening of a new store, he can ask the questions that he knows the editor would want him to ask. The correct name of the store? Is it a part of a chain, or an independent operation? The name of the owner, manager, or whoever will operate it? The exact address? How much was invested in the new store? And so forth.

If, on the other hand, he is going to do a longer piece showing some technical or managerial phase, he should get ready to interview in depth. He must think out in advance, and write down, the questions he is going to ask, so as not to overlook some vital point.

4. Should a writer take a camera with him?

This is an individual matter, to be decided by each writer. If a person is going to be a photographer, then I say that he should take a camera with him. But if he is going to be a writer, he should take a pencil and paper with him. I sell my writing. I tell an [Continued on Page 16]

Gloomily Asserted Smith

By LAWRENCE BLOCK

NEXT to a nodding acquaintance with the English language, dialogue is perhaps the most important tool of the writer. With it, the writer can put across the personalities of his characters, the emotional makeup of his scenes, and a good deal of his local color.

Not everyone can write good dialogue, any more than everyone can develop a good prose style. An accurate ear for human speech patterns is a valuable gift, and you would think that an author so gifted would learn how to use his talents. But this isn't always the case. Time after time, writers record human speech accurately and precisely, but destroy the entire effect through bad technique.

Structure alone is one of the most persistent headaches. The best dialogue in the world can be ripped to shreds when an author doesn't know how to put it together. For instance, suppose your lead character is a guy named Herod Smith. He's applying for a job as messenger and salesman for the Numbers Ring, and he's being interviewed by Bugs Kelly, personnel manager for the Syndicate. Here's a particularly horrible example of what can happen to otherwise decent dialogue:

"What train goes to Coney Island?" Bugs demanded in a querulous tone, his eyes glinting brightly.

"The D Train," firmly Smith replied.

"How about the East Bronx?" asked Kelly wonderingly.

"The 180th Street IRT," Herod answered steadily.

"How would you find Montrose Street in Brooklyn?" demanded Bugs forcefully.

"I'd ask somebody," gloomily asserted Smith.

Terrible? You bet it is—and while it's an extreme example, I've seen dozens just like it, and some even worse. But the dialogue itself is fine. Look at it this way:

"What train goes to Coney Island?" Bugs asked.

"The D Train."

"How about the East Bronx?"

"The 180th Street IRT."

"How would you find Montrose Street in Brooklyn?"

"I'd ask somebody."

See the difference? The dialogue is the same, word for word. But instead of the reader being told everything twice, he gets all his information from the dialogue itself. The author doesn't have to draw the reader a picture of the delivery of each line, because the dialogue gets this across. The reader can tell from the speech itself whether Bugs is demanding querulously or not. When you tell him twice, you're just throwing extra blocks in his path and slowing down his progress through your story.

There's an oft-quoted story about the young writer who submitted a manuscript to Mark Twain for criticism. Twain returned it to him with the advice that he redo the script, removing every adjective from his narrative. "Anyone can write with adjectives," Twain is supposed to have said. "Try writing with nouns and verbs."

Of course, this is overdoing it a bit, but it's basically true. The essence of good prose is the choice of nouns and verbs; adjectives are a crutch. In dialogue, adverbs are even more of a liability.

The only time you should use an adverb in dialogue construction is when the meaning is ambiguous without it. An adverb does little more than tell your reader how the line is delivered. Unless it's a pretty rotten line of dialogue, the reader ought to be able to figure this out for himself. The adverb just gets in the way. It slows down the dialogue, cuts down the reader's participation in the story, and makes the story seem contrived rather than real.

The ideal dialogue stands alone. It is written without adverbs, verbs, or prepositional phrases. The reader can tell without these crutches just who is speaking, how he is speaking, and how he feels while he's speaking.

Naturally, if you've got five men talking over a poker game, you must give some indication as to who's delivering each line. But when you do this, stick to *said* and *asked*. Forget completely such artificial substitutes as *answered*, *announced*, *asserted*, *stated*, *responded*, *replied*, *muttered*, and all the rest. Newcomers to the writing trade have a dreadful tendency to prop their thesauruses open to the SAID page and find a new verb with every line of dialogue they write. Certainly this doesn't add anything. It results only in confusion and artificiality.

These same newcomers always couple a two-syllable *said* substitute with a four-syllable adverb. As a result, they use more wordage describing speech than they devote to the speech itself. "Despondently stated Jones" is the world's quickest way to the reject pile.

Another ploy which can only lead to failure is phonetic spelling. Around the turn of the century,

Lawrence Block is a young author who contributes fiction—outstanding for its dialogue—to *Manhunt* and other fictional crime magazines. Under pen names he has done numerous articles for general periodicals. His home is in New York City.

this was a literary trend. The Local Color movement was the big thing then, and readers were quite interested in the speech patterns of various sections of the country. In time, though, this phenomenon passed from the scene, for it's basically unsound.

But newcomers still use it, and the result is something like this:

"Wut train goes ta Coney Island?" Bugs asked.

"Da D Train."

"How 'bout da East Bronx?"

"Da hunerd an' eightieth Street IRT."

"How wouldja find Montrose Street in Brooklyn?"

And so on. There's just no reason in the world for this sort of thing. It doesn't tell your reader how Bugs and Herod are speaking—he already knows this. It *does* slow the story, and if an author writes every bit of dialogue in this manner (and a good many writers still do) the script becomes unreadable.

Spell your words regularly, all the way through. The reader is accustomed to the English language, and he wants his fiction written in English. If you want to indicate a particular locale or a particular type of character, do this through diction and idiom. If one of your characters comes from Georgia, he doesn't have to say "you-all" every other word. But he *can* use Southern slang, without ruining your dialogue.

A newspaper once rebelled against the vagaries of English spelling and printed a whole edition in phonetic spelling. The paper was utterly incomprehensible. Readers have accustomed themselves to English, and they can't take the time to read each of your speeches aloud in order to understand them. You can spell every word normally without making all your characters sound like English professors.

Another major problem in dialogue is its use for exposition. A skilled writer can make every bit of dialogue advance the story, and can still keep it natural. But a newcomer will frequently go overboard one way or the other.

Consider this little gem from the file of horrible examples:

"Johnny," said Principal Baker, "I'm happy to say that you've won the scholarship examination. Now you will be able to go to Rutherford, the school you've always dreamed of attending."

"Gosh," said Johnny. "I could never have gone without the scholarship, because I am only a poor orphan boy with no money except for my income from my newspaper route."

"I am glad you won," the principal said. "You have always been my favorite student, and I was grieved when both your parents were killed in an automobile accident three years ago."

This is no exaggeration—it happens in script after script. The reader can recognize that nobody on earth would talk as these two talk. The author here has attempted to convey as much information as possible through his opening speeches, and the result is so contrived that the bones show.

At the opposite end of the scale is this type of thing:

"When are you leaving?"

"Fairly soon."

"Same type of job as usual?"

"About the same."

"Well, be careful."

"I will."

This type of exposition tells the reader absolutely nothing. With the addition of a few key phrases, the exposition becomes infinitely more effective, and you can show the reader more about the situation, without destroying the natural quality of the dialogue:

"What time does your train leave?"

"4:30; just a few minutes."

"This job as dangerous as the rest?"

"About the same."

"Well, be careful. You don't want to get yourself killed."

"I'm always careful."

It's the same scene, with the dialogue just as natural. The difference here is that the reader is drawn into the conversation. He's learning something about the people and the situation. He knows that it's almost 4:30, at which time the train will leave with Speaker Number Two aboard. He knows that Number Two is on his way to a dangerous job, and that all his jobs are pretty dangerous. He knows that he's a careful man, and a very confident man. A picture is created in this scene, information is given to the reader, and the natural quality is preserved.

Let your characters talk to each other and to the reader. Keep your dialogue flowing smoothly, but make sure each speech has a purpose. The proper balance of exposition and "plain talk" is one of the secrets of good dialogue.

Action is another secret. Remember always that you are creating a scene. Your characters cannot talk in a vacuum; they have to be doing something in order to keep your story alive. If you have two characters walking a tightrope across a crater, they can't just drop everything and talk. In a scene like this, all the drama of the scene is lost:

"Be careful. The wire's a little shaky."

"I know," said Roger. "By the way, I saw Madeline the other day."

"You did? How was she?"

"O.K. She's good-looking, that gal."

The whole flavor is killed while the two talk. But if you have them move their arms for balance and stare dizzily at the crater below, you're going to hold the reader spellbound. Every word they utter will have an increased significance because of the drama of the situation.

Rules are impossible in dialogue, but there are some basic principles. Good dialogue is an intuitive process with most writers. However, if you'll etch these rules on your typewriter, you'll dodge some of the main pitfalls.

1. Eliminate the adverb. Purge it from your vocabulary as much as possible.

2. Let your dialogue stand alone. Use *said* to clarify things, but avoid *said* substitutes.

3. Spell dialogue the way the dictionary spells it. Don't try to be original here.

4. Let your characters talk like human beings. Don't make them talk directly to the reader.

5. At the same time, don't be afraid to use your dialogue for expository purposes. Let your characters talk to each other and to the reader.

6. Keep your scenes alive.

Nothing can take the place of dialogue. It can make or break a writer. If you have a tendency to rush right through it, remember the editorial conference between Blodgett and Smith:

"Smith," Blodgett said, in soft, mellow tones, "here's that manuscript I was telling you about which we have to decide on for the magazine we edit."

"How is it?" Smith queried wonderingly.

"Well," mused Blodgett softly, "the plot is very ingenious."

"Good," said Smith with a touch of anticipation in his voice.

"And the characters are warm and real, the way we like them for the magazine, as you know," stated Blodgett intelligently.

"Good," inserted Smith.

"But," continued Blodgett, "the dialogue is lousy."

"Oh," Smith muttered sadly.

"Well," demanded Blodgett, "what should I do with it?"

"Reject it," gloomily asserted Smith.

My Everlasting Source Book

[Continued from Page 10]

were part of experience that I needed so badly. But they were more than this. They were collections of ideas. And from them were to come short stories and even poetry. From a section of one of them came a short story that involved the life of an old man who had learned to talk the language of the river frog. Because of this he was accused by the town people of being insane. A court scene proved him to be actually the town hero. This was published by one of the best national magazines in the country.

Last year, in the small town where I live, a flood wall came. It seemed as if its coming was a miracle. For many years the waters of the Big Sandy had been rising and washing away bits of the town. Houses were swept from their foundations and carried down river. The flood wall came, and with it came a new world.

What would happen, I thought, if an old man of the town refused to accept the flood wall? What if he refused to accept this new world that had come to crowd him?

From this thought came material for another book. The book is finished. I do not know at this time if it will be accepted, although I have a con-

\$ WIN CONTEST CASH \$

Yes — YOU can win a big Cash Prize — Cars, Homes, Trips, TV sets. It's fun! Easy! WE'LL SHOW YOU HOW! No special skill needed. Our students have won over 4 million dollars! It'll pay you to learn the secrets of the winners. **FREE** — Write for **CONFIDENTIAL CONTEST BULLETIN!** Contains winning helps for current big contests. No obligation. **SHEPHERD SCHOOL**
1015 Chestnut St., Dept. J, Phila. 7, Pa.

WHO OWNS THE BOOKS YOU PAID TO HAVE PRODUCED?

Publishers' Weekly says you should, and so do we! Send for our free folder outlining a low cost publishing service featuring author-ownership and 70% royalty on sales.

WILLIAM-FREDERICK PRESS
391 East 149th Street New York 55, N. Y.

SALE! FOR ONE MONTH!

Two 1000 word stories
CRITICIZED FOR \$1.00

D. LIERMARK

3738 Cerritos Ave. Long Beach 7, Calif.
10 years background

TO AUTHORS OF BOOKS

published on a COOPERATIVE BASIS, we have a plan for the additional promotion and distribution of your book WITHOUT COST TO YOU.

If interested, write for details to

WRITERS SERVICE
10 E. 43, N. Y. 17, N. Y. Tel. MU 7-5159

GHOST WRITING

NOVELS — BOOKS — RADIO SCRIPTS — STORIES

Want to submit a novel, a book, or a radio script? Here's your big chance. Authors whose work I have helped them with are selling. Let my creative re-writing help you to see your name in print. I not only edit, but polish and revise where necessary. I do not tell you what to do, I do it for you. Your manuscript is returned to you typewritten, ready for the publisher, showing off your work in its finest form. Carbon copy furnished. \$3.00 per four typed pages. Terms to be arranged.

MARIE ADAMS, 1694 Blair Avenue, St. Paul 4, Minnesota

YOU CAN MAKE EXTRA MONEY WRITING!

You can produce fillers, trade journal articles, photo-stories, feature articles, news items, and material for the outdoor, action magazines with our help and so get fast checks and bylines. Send for free 3,000 word illustrated folder and learn how to "write to sell." Our money-back guarantee protects you.

THE NON-FICTION PRESS
Dept. R, Box 1008 Glendale, Calif.

EXPERT AND SYMPATHETIC PROFESSIONAL HELP . . .

If YOU need help with your writing, send a manuscript along with the proper appraisal fee, and we shall advise the kind of help which should profit you most; and the cost thereof. Or write for my free brochure **OPEN YOUR DOOR TO LITERARY SUCCESS.**

APPRAISAL FEES: \$5.00 for ms. to 10,000 words; \$10.00 for ms. to 25,000 words; \$15.00 per book ms.; \$10.00 per play.

WE SERVE YOU in various ways: by appraisal; criticism; coaching; revision; ghost-writing; and by marketing.

CONSULTATIONS \$5. Phone REpublic 1-6780.

MODERN WRITERS, my world famous book, \$1.50, or **FREE**, if you submit a book or play.

TALENT QUIZ, 50c, or **FREE**, if you submit a short ms.

Mail or express your manuscript **NOW**, to:

MARY KAY TENNISON

AUTHORS AGENT & COUNSELLOR

1658 So. Normandie

Los Angeles 6, Calif.



tract, with advance, for it. Yet I sit here with all the faith in the world. My real reward came the day I typed the last page. What a great experience it was for me. Through the pages of the book I saw a new world. And there was life in it. At least there was life to me.

The free book—the world around me—that I discovered years ago has been a great thing to me. From it has come my material, and there is so much of it still left.

What I see in this book does not make me a regionalist. I believe that my works could be speaking of another river, another countryside, somewhere in this great country of ours. I believe too that this same book is open to all. The chapters will read of your country wherever you are. They will tell you of your world. And if you open your eyes and observe it, you will write about a world you know. I believe this is necessary. This is to say also that I believe a piece of writing must be in part autobiographical to be of substantial value. The search for material is not hard. What counts is what we do with the material once we have found it.

Frankly, I have never studied the writings of other men. I have been influenced by none. This is not to say that I do not respect the works of others. But to pattern after another, I believe, would be like shooting quail on the roost. You would not be giving the bird a chance to fly. And

when you shot him there would be no reward. Anyone can shoot quail on the roost. Shooting one is the air is a story worth telling. No two quail will fly alike.

I could not tell another how to write a book. I am trying to learn myself. Writing is my way of life. Since it is my way of life, I know that I must remain myself. And so, while I write I think of nothing but the story. I do not worry if it will sell or not. Perhaps if the story is worthy it will be published; if not it does not deserve to be. While I am writing it I am doing the most important thing a writer can do: I am writing. I am writing about something I know, and what must be written if I am to have peace of mind.

"But what about time?" a man once said to me. "Where can you find it?"

I myself work at a regular job with the Ashland Oil and Refining Company five miles from my home. I work eight hours a day five days a week, and six hours on Saturday. I learned long ago that you do not find time. Time is already here. You take advantage of it.

I do not spend this time pondering over the style that other writers use. I do not care what style Faulkner, Hemingway, Cozzens, or any of the others use. I am too busy trying to find a style of my own. And I am hoping that one day I may find it, and if so I can add some pages to the great book that was given to me free as a child.

The Business of Business Writing

[Continued from Page 12]

editor that if he wants pictures, I can arrange to have these made, and, on the basis of the story I send, he can tell me what kind of pictures he wants, and how much he is willing to pay a photographer.

Some writers are photographers, and can make pictures after they interview. If they are not photographers, my advice is that they get pictures *only* after they have a clear understanding with an editor about what kind of poses he wants, etc. Of course, if the businessman has lots of free pictures lying around, the writer might take these and send them along with his article, for he is taking the chance only of losing the postage involved. Photographers are quite costly in the city (Washington) in which I operate, and I have had photographers get more for a couple of pictures they may have sent to illustrate one of my articles than I got for the article itself. That is their business, and the editor's business.

5. After he gets a story, or an article idea, how

should he write the piece? Should it be straight news style or human interest?

Business writing has a style all its own. It is factual, and at the same time interpretative. The business editor likes it terse, simple, to-the-point. Crisp. Use short sentences, packed with facts. Even after you have the facts, and know how to write them, you ought to present them in such a way that they can be useful—kept in focus. If a druggist opens a new store in a town, it will help the factual story to point out that this is Hometown's second new drugstore on Main Street this year, and that there now are 12 drugstores in the town, compared to five only four years ago. This not only tells the business reader that a new store is opening; it alerts him to the fact that Hometown, unlike lots of other little towns, is a growing, expanding place. You might even add that the growth is attributed to the new rocket center going up 18 miles away.

6. Does the writer's physical location have any-

Songwriters' Broadcasting Opportunities

TRADE-SECRETS.

Capitol City Studios

1804 Green St.

Columbia, S. C.

YOUR MANUSCRIPT TYPED

Neat, Accurate, Prompt Service

50c per 1,000 words with minor corrections; free carbon; work mailed flat. Enclose return postage.

ANN SPRY

11630 Ziegler

Dearborn, Michigan

thing to do with his earnings, as a business writer?

Not if he is an active, hard-working fellow. The late Bert Dale, who in a way was king of the business writers, used to tell me that he could find a good business magazine feature anywhere in the United States. For many years, he stayed constantly on the road, selling an average of \$100 worth of material to business magazines every day. Ernest Fair, who lives in Oklahoma, likely sells more articles to business magazines, and makes more money at it, than any business writer in New York City. Where you live isn't nearly as important as how you work.

7. What about querying business magazines? Just what should the query contain? Is it better to make a letter of it or to outline the proposed piece?

Each editor is different, of course, and prefers different procedures. By and large, I have found a letter giving the gist of the project, is sufficient to get a "go ahead," or a negative response.

The idea of a query—on longer features, of course, and not simply on brief news items—is to find out (1) whether the editor, or a magazine competing with him, has carried the idea in recent issues; (2) whether the idea fits into his future editorial plans; (3) whether it is the kind of idea that appeals to him at all. Therefore, there's no need to go into great detail, but merely to give him enough of the idea so that he can understand it clearly. If he wants it, he'll order it, or give you a "go" sign on whatever basis he encourages writers. If you get a "go" sign from a business editor, you have a much better chance of selling him than you do a general "popular" magazine editor, who may give you a "go" sign and then later welch. A business editor seldom welches, if he tells you he wants a piece, and how many words and other details.

The Writer's Inventiveness

What is inventiveness? Is it dreaming up a plot, an idea, a slogan, even, out of nothingness? No, it is rather the ability to build a complete story out of a tiny incident. It is a sort of Aladdin's lamp of the mind which when rubbed with the gauze of imagination turns a hovel into a palace, a pebble into a diamond. It is the wheelwright standing before his shop and conceiving of a coach propelled without a horse, moving more swiftly than ordinary man could ever dream.

The difference between the journalist and the dramatist is that the one records events, the other invents them The dramatist will take the reporter's random facts and by the power of his imagination transform them into an integrated living reality.—Stanley Field in *Television and Radio Writing*.

WRITERS WHO CAN'T SELL! FIND OUT WHY!

Stop Writing For Relatives and the
Waste Basket—Write For Checks!

We TEACH you how to make your story saleable with LINE BY LINE CORRECTIONS. We build your SITUATION, THEME, CLIMAX and CONCLUSION into an EXCITING, PLOTTED STORY. OUR RATES ARE HIGH BUT WORTH IT! \$1.25 a 1000 words, min. \$3.75. Over 5000 words \$1.00 a 1000. \$35 for novels up to 70,000 words.

WE MAKE A MONEY-BACK GUARANTEE each analysis is a COURSE IN ITSELF, of corrections, and RULES OF CRAFT APPLICABLE TO ALL OF YOUR FUTURE WRITING. WHY NOT TRY US? Learn about YOUR writing what the textbooks overlook, writing courses ignore but—WHAT THE BUYING EDITOR EXPECTS YOU TO KNOW! A postcard today will bring you full details.

BEVERLY WRITER'S SERVICE

Beverly Hills, Calif. — Miami, Fla. — Tucson, Ariz.
Correspondence Dept., P. O. Box 4215, Tucson, Ariz.

PUBLISHED or UNPUBLISHED SELL YOUR STORY TO HOLLYWOOD

Top established motion picture, radio, and TV agency seeking fresh writing talent and stories to sell in this ever-expanding market.

Send for free information.

THE SAGER AGENCY

BH Box 224

Beverly Hills, California

MANUSCRIPT TYPING

First Aid to Writers
Fast — Accurate — Neat
50c per 1000 Words
Minor Corrections
One Carbon if desired

MAUDE B. TABER

R. D. 3

Amsterdam, N. Y.

I'LL DO IT FOR YOU

Sick of rejections! I have ghost-written millions of words of stories, articles, books for hundreds of satisfied clients. I may be able to help you see your name in print and make money on your raw material. Reasonable rates. Particulars FREE. Also Slant Chart & Best Plot Formula.

WILL HEIDEMAN

New Ulm

P. O. Box 146-A

Minnesota

\$149.50

100 copies 40 page Poetry Book

Other sizes quoted on request

Sample shown on request

TRIANGLE PUBLISHING COMPANY

3104 Ross Ave.

Dallas, Texas

HAVE A PROFITABLE VACATION

With the Author of a Prize-Winning Novel

Live at my Writers' Colony in N. H. from 1 day to 6 weeks. Tuition includes story, article, novel, play, or poetry instr.; room, meals. Reference: WHO'S WHO OF AMERICAN WOMEN, 6 textbooks, 1500 lectures, Chicago and Evanston classes. Or, I'll help you sell by mail coaching, \$1 M. words, \$10 Mo. Poetry course. Plots. Free Colony picture-brochure.

MILDRED I. REID, Literary Critic

MY SEVEN BOOKS

- | | |
|---|--------|
| 1—WRITERS: HERE'S HOW! (Basic Technique)..... | \$1.25 |
| 2—WRITERS: HELP YOURSELVES! (Formulas, 1957 Edition)..... | 2.50 |
| 3—WRITERS: LET'S PLOT! (1958 Edition)..... | 2.50 |
| 4—WRITERS: MAKE IT SELL! (Advance Technique)..... | 3.00 |
| 5—WRITERS: TRY SHORT STORIES (8 types explained)..... | 3.00 |
| 6—WRITERS: LEARN TO EARN! (New approach to writing)..... | 3.00 |
| 7—THE DEVIL'S HANDMAIDENS. Novel. \$3.50. From me..... | 3.00 |

49 Salem Lane, Evanston, Illinois

Book Reviewing, Anyone?

By ROBERT AVRETT

DO you want to become a book reviewer? If you insist upon it, I'll tell you how. But don't say that I talked you into it.

Your best chance to break in will be in local or regional newspapers. Meet book review editors, if possible. If not, write and ask them to let you do an occasional review for their columns. Identify yourself briefly, state your qualifications for reviewing, and offer to submit a specimen review or so on approval. Book review editors are chronically short of satisfactory reviewers, and newcomers frequently are given chances to prove themselves. If you show that you can deliver, you will be welcomed.

Seldom do you get money for your reviews. You will receive valuable, if not widespread, publicity. And you are given outright the books you review. Keep the ones you want. Books make good birthday and Christmas gifts. Quite often, books can be sold to nearby public libraries at reduced rates (seldom at less than half retail prices). Occasionally, a friend may buy a book to add to his pet collection.

As you grow in editorial favor, you get more books; and sales potentials mount proportionately. If you are a struggling young writer (and book reviewing has a special appeal to most writers), such sales should keep you in stationery and postage for mailing out your own brain children. There might even be enough for that new portable you have been needing.

Once you have established a regional reputation for the competence, fairness, and readability of your reviews, try to broaden your output. Query the editors of the little magazines, as well as larger newspapers. You now have published reviews, and you can submit clippings of these to prove your ability. Eventually, if you have talent, and time for continued reviewing, you may even crack national magazines or journals which pay (though usually at modest rates) for reviews.

Along the way, your friends will look upon you with an awe that doesn't quite conceal their envy,

you will get an occasional fan letter, and you probably will be asked to lecture or give oral reviews before women's clubs and miscellaneous groups. But never let adulation dim your sense of moral responsibility as a factor, be it ever so minor, in the formation of public opinion. Honesty and fairness, to author and reader alike, are just as important as literary acumen. Don't forget that, to the reader, the book is more important than its reviewer. Without books, there would be no need for book reviewers.

Some reviewers have gained reputations for their wit. Don't be tempted to emulate them. I once started a review of a novel dealing with fifteenth-century France's famous poet and thug, François Villon, with an attempt to enter into the atmosphere of the age with a jocular warning. "Guard well your purses, honest burghers!" I wrote. But the typesetter tried to correct what he evidently considered my poor spelling. The sentence was printed: "Guard well your purses, honest burglars!" The review fell flat on its face. The moral? Humor that is too obvious is stupid, and even slightly subtle humor is likely to be misquoted or misinterpreted by typesetters or readers, sometimes by both. Concentrate on putting your verbal baseballs right across the plate.

Your function as a book reviewer is to let your readers know whether you think books reviewed would be interesting or worth while for them to read. Be fearless but fair, as quick to censure shoddy books as to praise good ones. But never be abusive.

Even reviewers who should know better, sometimes make the mistake of summarizing the highlights of a book. This is unfair to the reader. He wants to be surprised, too.

The basic "musts" of a book review can be covered by five questions. 1. What is the author trying to do? 2. Is this objective worth achieving? (If not, the book is not worth reading. If so, the book is potentially good, depending upon the answers to the remaining three questions.) 3. Does the author, in your judgment, succeed in his purpose? 4. If so, by what means? 5. If not, wherein does he fail?

The competent presentation of the answers to these questions constitutes your review. These points seldom are listed openly, of course, but they must be analyzed in your own mind before you can write an authoritative review.

That's it! And here's hoping to see you in the book review sections.

Robert Avrett is well known as a poet and critic, with work appearing in many important publications. He formerly headed a book review department. He is a member of the Romance language department in the University of Tennessee.

Supplementary list of WRITERS' CONFERENCES

DATA have been received on a number of writers' conferences since the April *Author & Journalist* was published. These are listed below. This supplemental list should be added to the list on Pages 17-22 of the April issue.

EAST

Comedy Writers' Annual Conference, New York, N. Y. July 7-August 22. George Q. Lewis, director; speakers to be announced. Address George Q. Lewis, National Association of Gagwriters, Box 835, Grand Central Station, New York 17, N. Y.

Contemporary Literature Workshop, Millersville, Pa. Founded 1957. July 14-August 2. Subjects: fiction, poetry, non-fiction. Dr. L. S. Lingenfelter, director; John B. Shenk, William S. Trout, William F. Diller, John Ciardi, Dr. John H. Powell, Margaret Widdemer, Shirley Watkins. College credit. Tuition \$34, room and board \$14 per week. Expected enrollment, 50. Address Dr. L. S. Lingenfelter, State Teachers College, Millersville, Pa.

East Boothbay Workshop, East Boothbay, Maine. Mildred Tonge, director. Address Mildred Tonge, 98 Winthrop St., Hallowell, Maine.

League of Vermont Writers' Institute, Burlington, Vt. July 8-9. Mary Pearl, president; speakers to be announced. No fee. Expected enrollment, 80. Address Mary Pearl, 58 De Forest Road, Burlington, Vt.

Medical Writers' Institute, Troy, N. Y. June 10-12. Jay R. Gould, director. Address Jay R. Gould, Rensselaer Polytechnic Institute, Troy, N. Y.

New England Humor Conference, Franconia, N. H. Founded 1958. July 12. Mrs. Ross Taylor, chairman; George Q. Lewis, others to be announced. No fee. Address Gerald Lansing, Box 835, Grand Central Station, New York 17, N. Y.

Technical Writers' Institute, Troy, N. Y. June 9-13. Jay R. Gould, director; speakers to be announced. Address Jay R. Gould, Rensselaer Polytechnic Institute, Troy, N. Y.

PACIFIC COAST

Expanded Creative Writing Program, San Francisco State College, San Francisco, Calif. June 23-August 1. Dr. Carolyn Shrodes, director; faculty to be announced. Address San Francisco State College, 1600 Holloway Ave., San Francisco 27, Calif.

League of Alaskan Writers' Conference, Anchorage, Alaska. November 10-14. Mrs. Christine McClain, director; speakers to be announced. Address Mrs. Christine McClain, Box 33, Anchorage, Alaska.

Pacific Coast Writers Conference, Los Angeles State College, Los Angeles 32, Calif. Founded 1953. Founded 1953. June 23-July 11. Subjects: fiction, television, motion pictures, poetry, magazine writing. Wirt Williams, director; Rex Barley, Charles Beaumont, Ray Bradbury, Ned Broan, Robert R. Kirsch, Harry Lewis, Ben Parker, Ralph Salaway, Ann Stanford, Bonnie Thurman, Margaret Wilder, others. Address Wirt Williams, Los Angeles State College, Los Angeles 32, Calif.

Pacific Northwest International Writers Conference, Seattle, Wash. Founded 1956. July 24-26. Subjects: everything in writing. Themes: Inspiration for Beginners; Technique for Craftsmen; Reunion for Professionals. Harry C. Bauer, president; Speakers and conference leaders to be announced. Fee, \$16. Rooms for visiting writers available in University of Washington dormitories. Address Harry C. Bauer, Box 1431, Greenwood Station, Seattle 3, Wash.

Portland Summer Session's Annual Writers' Conference, Portland, Ore. August 4-15. Subjects: novel, juveniles, poetry, short story, non-fiction. Anthony Netboy, director; faculty to be announced. Academic credit. Address Robert J. Gridley, Coordinator of Workshops, Portland Summer Session, 1633 S.W. Park Ave., Portland 1, Ore.

The Writers' Round-up of Oregon, Eugene, Ore. Conducted by Eugene Branch, National League of American Pen Women, in cooperation with University of Oregon. Subjects: articles, novels, juveniles, short stories, radio and TV, poetry, Mrs. E. C. Alford, chairman; writers, professors, editors, publishers. Fee \$2.50. Address Mrs. E. C. Alford, 314 Donald St., Eugene, Ore.

SOUTH

Southern States Writing Workshops, Camp Cherryfield for Adults, Brevard, N. C. July 26-August 9. Subjects: poetry, short story, novel, drama, non-fiction. Speakers to be announced. Address Louise Blackwell, 2301 Elliston Place, Nashville 5, Tenn.

Southern Writers' Workshop, University of Georgia, Athens, Ga. Founded 1957. August 3-8. Subjects: fiction, non-fiction, poetry, drama, television. Frazier Moore, director; John Selby, James Playsted Wood, William W. Davidson, Lois Mattox Miller, Erskine Caldwell. Expected enrollment, 75. Address Director, Southern Writers' Workshop, Henry W. Grady School of Journalism, University of Georgia, Athens, Ga.

Western Carolina Writers' Conference, Cullowhee, N. C. August 11-23. Josefina Niggli, Director. Address Mrs. Lilian Hurt, Public Relations office, Western Carolina College, Cullowhee, N. C.

25th WRITERS' CONFERENCE in the ROCKY MOUNTAINS

Founded 1930

UNIVERSITY OF COLORADO

JULY 21-AUGUST 8

Workshops in novel, short story, poetry, non-fiction, juvenile fiction, television drama, popular science, and marketing problems.

Staff includes: Margaret Coit (non-fiction), Andrew Lytle (novel), Rolfe Humphries (poetry), William Peden (short story), Ellen Lewis Buell (juvenile), Harry Muheim (TV fiction), J. H. Rush (popular science), and Alan Swallow (marketing).

Address Margaret Robb, Director, Writers' Conference, McKenna 34, University of Colorado, Boulder, Colorado.

Pacific Northwest International Writers' Conference

An incorporated nonprofit literary association

Annual Conference, July 24-26

(All Sessions Held on Campus, University of Washington)

Inspiration for beginners;
Technique for craftsmen;
Reunion for Professionals.

For details, write to

Mr. Harry C. Bauer, President, PNW Conference
Box 1431 Greenwood Station, Seattle 3, Washington

BEST BOOK CONTEST

\$1600 Cash Awards

Mail coupon below for full details or
send manuscript for free editorial appraisal.

Seth Richards, Publisher
Pageant Press, Inc.

101 Fifth Avenue, New York 3, N. Y., Dept. AJ6

Please send me without cost or obligation your big illustrated
FREE book, "How to Get Your Book Published, Promoted,
Distributed," and full details about your Best Book Contest.

Mr.
Mrs.
Miss

Street

City..... City..... State.....

Inquiries confidential. We are subsidy publishers.

BIGGEST \$1.00'S WORTH TODAY!

WRITTEN FOR BEGINNERS and PROFESSIONALS!

Send at once for complete, concise booklet that covers
the most important phases of the writing craft! Things
most writing courses ignore! Learn what EDITORS EX-
PECT TO FIND IN YOUR SCRIPT! LEARN HOW TO
MAKE IT SELL!

BEVERLY HILLS WRITER'S SERVICE
P. O. Box 4215 Tucson, Arizona

CONFESSION CRITIQUE

Let us help you find your way to sales, writing for the
Confessions. This is one market where a pro's name is not
important to the editor. One of the best paying markets
and an open field for beginners. We give you helpful,
thorough criticism using the same methods which sell our
own work. \$1 per 1000 or fraction thereof. Minimum \$3.

Confession Scribe's Clinic
130½ E. 9th St., No. 2 Long Beach 13, Calif.

POETS: Send self-addressed stamped envelope
for PRIZE PROGRAM. Quarterly prizes
\$25, many other prizes. You will receive also descrip-
tion of HELP YOURSELF HANDBOOKS (\$1 each) con-
taining 999 PLACES TO SEND POEMS.

KALEIDOGRAPH, A National Magazine of Poetry
(Published Quarterly; 50c copy; \$2 a year.)
624 N. Vernon Ave. Dallas 8, Texas

POETS AND WRITERS:

200 6 x 9, 24-page Books beautifully
printed, embossed hard paper covers, \$88.80.
Work guaranteed.

MERCHANTS PRESS
P. O. Box 112 Taylor, Texas

Song Poems and Lyrics Wanted

Mail to:

Tin Pan Alley, Inc.

1650 Broadway

New York 19, N. Y.

Books for Writers

In this department are reviews of new books of
special interest to writers. As a service to its read-
ers, Author & Journalist will supply any of these
books at the published price postpaid. Send order
with remittance to Author & Journalist, 1313 Na-
tional Bank of Topeka Building, Topeka, Kansas.

THE HUMANITY OF WORDS, by Bess Sondel. The
World Publishing Company. 250 pages. \$4.

Here is a primer, withal an erudite one, of
semantics, which since the word originated in 1883
has meant the science of words and their mean-
ings. Treating it as a social science, Miss Sondel
is concerned not only with the transmission of
ideas in themselves but in relation to human
society.

"We are born into an environment of words,"
she remarks, "just as surely as we are born into an
environment of weather . . . Through words, our
ideas and ideals become crystallized—almost solidi-
fied."

The author goes on to discuss the mastery of
words in the interest of human goals. Writers will
be particularly concerned with the distinctions
drawn between objective description, inter-
pretative inference, and opinion.

EARN AS YOU LEARN WRITING, by Dorothy Baker
Turner. The Creative Press. 80 pages. \$2.

Since 1949 Mrs. Turner's manual has proved a
valuable practical tool to a vast number of begin-
ning writers. Now it appears in a revised edition
even more useful.

A successful writer and college teacher of writ-
ing, the author presents briefly the methods and
exercises that have stimulated her students to make
a total of 100-200 sales a year—and some of them
to go on to professional literary careers.

The book offers a general writing program plus
discussions of various phases of article and fiction
writing. A short-short story is reprinted with an
analysis of its structure.

ADVERTISING COPY, LAYOUT AND TYPOGRAPHY, by
Hugh C. Wales, Dwight L. Gentry, and Max
Wales. The Ronald Press Company. 502 pages.
\$7.50.

A detailed analysis of the process of producing a
display advertisement, from motivation and ap-
proach to the final copy ready for publication.
Scores of ads are reproduced with explanation of
the principles they represent.

There are chapters on small ads, direct mail,
outdoor advertising, and commercials for TV and
radio. Topics for discussion and laboratory assign-
ments add much to the value of the book.

While intended primarily for university classes,
this work will prove of value to anyone concerned
with producing effective advertising copy.

No one can say how a word "ought" to be used.
The best that anyone can do is to say how it is
being used.—Bergen and Cornelia Evans.

AUTHOR & JOURNALIST

Contests and Awards

Poets' Club of Chicago has announced its fifth annual sonnet contest. Prizes, \$20, \$10, \$5.

A poet may submit only one sonnet—original, unpublished, that has never won a prize. Any accepted sonnet form may be used. Send three copies bearing title only, with author's name and address in an accompanying sealed envelope. Entries will not be returned.

Closing date, September 15. Address Miss Isabelle Gillespie Young, 848 Sunnyside Ave., Chicago 40, Ill.

—A&J—

The tenth annual Franklin Pierre Davis contest is open for "poems contributing to every day living—any form, free verse or rhymed." Prizes \$5, \$3, \$2. Only unpublished poems are eligible.

Submit in triplicate, each copy bearing pen name, with sealed envelope containing title of poem and name and address of author; pen name and title of poem on the outside of the envelope. No entries will be returned.

Closing date, December 31. Address Davis Contest, James Neill North, 15 S. Robinson St., Oklahoma City 2, Okla.

The contest was established in memory of Franklin Pierre Davis, noted columnist.

—A&J—

The Saratoga (California) branch of the National League of American Pen Women is sponsoring a contest in honor of National Poetry Week. Prizes, \$30, \$20, \$10. Send stamped envelope for detailed rules to Poetry Contest Chairman, P. O. Box 157, Saratoga, Calif. Closing date, September 1.

—A&J—

Edythe J. Richter, California chairman of the National Riley Red Rose Day Committee, is offering prizes of \$15, two of \$5, and subscriptions to the *American Bard*, poetry magazine, for poems dealing with James Whitcomb Riley.

Poems must not exceed 14 lines, and each contestant may submit only one entry. Poems should be submitted anonymously, with the writer's name in a sealed envelope bearing title and first line of the poem. No poems will be returned.

Closing date, October 1. Address Edythe J. Richter, 1208 S. Branson St., Los Angeles 19, Calif.

—A&J—

In writing to the sponsors of any contest, an inquirer should always enclose a self-addressed, stamped envelope, preferably No. 9 or No. 10.

Book Writing Help

When you write your first book you will need some professional help, and you get such help from an author who writes books of his own. I have been coaching writers into print for two decades. I shall be doing it this year and the next. I can do it for you.

Write for my free descriptive folder entitled **Book Writing Help**. It tells you what I do and how we get started.

CHARLES CARSON, Literary Consultant

Post Office Box 638-A, Manhattan Beach, Calif.

WRITERS WANTED

with Christian Writers Institute Training

Must have desire to write. Looking for men and women who want professional training. People who like to earn as they learn; who like to study the easy way, by mail.

Start on your way to a career in Christian writing. Free-lance Christian writers may add \$1,000 or more a year to their income.

Send for free sample lesson. Discover how you can get great returns on a small investment in a 10-lesson course. Write today. Christian Writers Institute, Dept. AJ-68 33 S. Wacker Drive, Chicago 6, Ill.

DETROIT WRITERS' CONFERENCE

August 21-23

Editors and writers will conduct workshops in juvenile, short story, article and other fields. Cash prizes! All sessions held at Crowley-Milner Department Store. For details, write to:

IRV. LEIBERMAN

565 Hipp Annex

Cleveland 15, Ohio

Learn To Write Poetry

POLK-A-DOT PRIMER for POETS

A Course In Writing Poetry (One Dollar Cash)

GRACE PORTERFIELD POLK

Poetry Critic. One Poem, One Dollar.

131 West Davis Blvd., Davis Islands

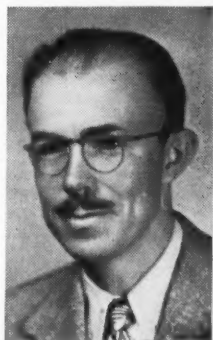
Tampa, Fla.

PERSONAL HELP FOR YOU

Need some **personal**—not standardized—help in plotting, characterization, organization, marketing both fiction and non-fiction, juvenile and adult? Consult professional writer, teacher, and critic.

MRS. M. L. HOPCRAFT

Alameda, New Mexico



Slanting for Special Occasions

MONTHS, weeks, and days set aside for special purposes offer a timely opportunity for placing articles, especially with smaller magazines. Generally the better chance is with the occasions sponsored by non-commercial organizations.

Following are important days, weeks, and months for November and December, on which interested writers should work now. Where pertinent, there is given the name of a sponsoring organization from which ordinarily background data may be obtained.

NOVEMBER

1. *National Authors' Day*.
- 1-30. *Religion in American Life Month*. Laymen's Committee, 300 Fourth Ave., New York 10.
- 2-8. *Children's National Book Week*. Children's Book Council, 50 W. 53rd St., New York 19.
- 2-8. *International Cat Week*. The American Feline Society, Inc., 41 Union Square West, New York 3.
4. *Election Day*.
5. *World Community Day*. United Church Women, 175 Fifth Ave., New York 10.
- 9-15. *American Education Week*. National Congress of Parents and Teachers, 700 N. Rush St., Chicago 11.
- National Education Association, 1201 16th St., N.W., Washington 6, D.C. U. S. Office of Education, Washington 6, D. C.
- 9-15. *World Fellowship Week*. National Board, Y.W.C.A., 600 Lexington Ave., New York 22.
- 10-16. *Youth Appreciation Week*. Optimist International, 1721 Railway Exchange Bldg., St. Louis, Mo.
11. *Veterans Day*.
- 13-22. *National Save A Wife Week*. Paper Plate Association, c/o Theodore R. Sills and Company, 134 E. 38th St., New York 16.
- November 15-December 15. *Jewish Book Month*. National Jewish Welfare Board, 145 E. 32nd St., New York 16.

- 16-22. *Diabetes Week*. American Diabetes Association, 1 E. 45th St., New York 17.
19. *Equal Opportunity Day*. National Urban League, 14 E. 48th St., New York 17.
- 21-27. *Farm-City Week*. National Farm-City Committee, Kiwanis International 520 N. Michigan Ave., Chicago 11.
- 23-29. *National Cage Bird Week*. Bird Clubs, P. O. Box 943, Fond du Lac, Wis.
- 23-29. *National Latin America Week*. Richard R. Falk Associates, 220 W. 42nd St., New York 36.
- 23-29. *Know Your America Week*. All-American Conference to Combat Communism, 917 15th St., N.W., Washington 5, D. C.
27. *Thanksgiving Day*.
- November 27-December 25. *Holiday Eggnog Time*. American Dairy Association, 20 N. Wacker Drive, Chicago 6.
- November 27-December 25. *Worldwide Bible Reading Month*. American Bible Society, 450 Park Ave., New York 22.

DECEMBER

- 1-7. *National Prosperity Week*. Christmas Club, 230 Park Ave., New York 17.
- 1-31. *Holiday Butter Cookie Time*. American Dairy Association, 20 N. Wacker Drive, Chicago 6.
2. *Pan American Health Day*.
7. *Chanukah* (Jewish Feast of Lights).
8. *Universal Bible Sunday*. American Bible Society, 450 Park Ave., New York 22.
10. *United Nations Human Rights Day*.
11. *JCI Day*. U. S. Junior Chamber of Commerce, 21st and Main Sts., Tulsa, Okla.
15. *Bill of Rights Day*.
17. *Pan American Aviation Day*.
25. *Christmas Day*.
28. *Holy Innocents' Day*.

This feature will be continued in Author & Journalist if writers find it useful. Please let us know.

From Editors' Desks to You

Dual Purpose Farm Magazine

Writers qualified to deal with rural life will be interested in the editorial policy of *Farm Journal*, 230 W. Washington Square, Philadelphia 5, Pa. This now is the only national agricultural periodical of mass circulation (over 3½ million).

Here is its editorial statement:

Farm Journal aims to accomplish two purposes: Be a down-to-earth business magazine for farmers, yet also a family magazine "for human beings who happen to live on a farm." To accomplish both purposes, it looks hardest for ideas that its readers *can use*—is less of a market for material that is interesting but not very useful.

The first half or two-thirds of each issue is devoted largely to farm business copy—Washington report, a "when to buy and sell" page, weather forecast, features on new developments and improvements in farming methods, and plenty of photos showing homemade machinery, building ideas, and livestock handling equipment. The editors insist that most of this material come from reliable research sources (agricultural colleges or industrial labs) or from practical working farms.

The rest of the magazine appears under a separate cover and is named the "Farmer's Wife." Here the editors are most receptive to inspirational, first-person experience articles from women (preferably farm women) telling how they have coped with some problem which is universal and of importance to the reader. This department also buys occasionally: poetry and humorous short verse, material of special interest to teen-agers and pre-school children, and helpful household "Slick Tricks."

Farm Journal also carries one or more "dual interest" features each month on such subjects as self-improvement, health, schools, churches, and human relations.

Most articles are short, 500 words or less, although features up to 2,000 words are occasionally used.

— A&J —

Railroad Magazine, 205 E. 42nd St., New York 17, is looking for a freelance writer sufficiently familiar with diesel locomotives to write about them entertainingly, convincingly, in a popularized style that includes anecdotes; \$150 for 2,000 words. Query the editor, Freeman Hubbard.

AUTHOR & JOURNALIST

Frontier, 527 La Cienega Blvd., Los Angeles 48, Calif., is an independent liberal monthly in the class of the *Nation* and the *New Republic* except that it is devoted to affairs in the Western states, particularly California.

The magazine uses 3-5 articles, seldom beyond 2,500 words, per issue, and pays around 1c a word on publication. It also uses an occasional profile. Preference is for journalistic reports rather than theoretical essays. Many of the contributors are United States Senators, lawyers, and newspapermen who find the magazine an outlet for their convictions.

Till November much of the space is committed to the political campaigns, but the remaining space is open to articles of high quality. Query the editor, Phil Kerby.

—A&J—

No Scandal Wanted

D. C. Elberon, editor of *J. B. Publishing Corporation*, 157 W. 57th St., New York 19, is disturbed by the number of manuscripts submitted to his *Inside Story* on the erroneous premise that it is a scandal magazine.

Mr. Elberon explains the actual policy of the magazine:

We have been and still are bombarded with freelance scripts, queries, etc., that are suitable for scandal magazines, but which definitely are not for *Inside Story* magazine. We do not publish bedroom scandals, and our pages are (we hope) free of libel. Our acquaintance with private detectives, call girls, and other such informants is limited to zero, and by our choice.

We publish *only* genuine inside stories about people, the news, and the world we live in. We are proud to have published articles by such writers as Drew Pearson ("The Cancer Cure They Are Keeping from the American Public"), and many of the top-name pros in the magazine field. We want more stories of this type, as well as definitive pieces about famous people, what they are *really* like, what they have *really* done. We don't want gushy fan-magazine puff pieces, but solidly written, entertaining, anecdotal *true* personal narratives.

Unfortunately, some writers, misled by the title *Inside Story*, have not bothered to analyze our editorial slant and are wasting their ingenuity and postage (and our time and patience) with salacious material. We hope they will stop.

We also hope other writers, capable of delivering the kind of material we need for five cents a word, will consider us among their possible markets.

—A&J—

Labor's Daily, Bettendorf, Iowa, has ceased publication. This was one of the newspapers issued by the International Typographical Union.

—A&J—

James Neill North, editor of *Seven*, 15 S. Robinson St., Oklahoma City, Okla., follows the unique practice of issuing his magazine when he has exactly seven pure lyrics of the highest quality. At latest report, he lacked a full complement of poems for his next number but insisted he would wait rather than compromise on quality.

—A&J—

National Roofer, Siding & Insulation Contractor, 315 W. Madison St., Chicago 6, is always looking for news in its specific field.

"We get news of manufacturers and their products direct," say the editors, "We can always use and seldom get from freelance sources news of contractors, how they sell their services, how men,

Sell In Three Months Or Money Back

**If You Can Write Correct English—
You Can Write Juveniles . . . And
Sell Within Three Months.**

In past years I have sold some
3000-3500 stories . . . articles
. . . serials . . . series. Now I'm
teaching it.

ALSO CRITICISM AND COLLABORATION

**Write for Terms and FREE pamphlet
"Fundamentals of Juvenile Writing"**

**Juvenile Books Manuscript Criticism
a Specialty**

Will Herman

1726 West 25th St.

Cleveland 13, Ohio

MANUSCRIPT TYPING

50c Per Thousand Words

Work Guaranteed to be Accurate and Neat
Price includes: Minor corrections; one carbon copy
if desired. Also, extra first and last sheets.

25 Years Typing Experience

HELEN M. MYERS

121 S. Potomac St.

Waynesboro, Pa.

WRITE HUMOR?

We have possible sales waiting if you can project a ridiculous, hilarious, or satirical side to sober current discussions. On assignment only. Send for one today. (Stamped return envelope please).

MICK FARLIN WITERARY AGENCY

Oxford, Wisconsin

EASIEST WAY TO MAKE \$1 TO \$10 DAILY WRITING FILLERS

Will Heideman's New 1958 Revised Course & Markets

No long training or professional style and plotting technique needed. Shows how to write humor, juvenile stories, household tips, rewrites, etc. Complete with samples. Over 150 markets, also month of help to 1500 words of fillers if you order now. Other fiction courses and help available. ORDER TODAY—Send only \$1 (add 5c to checks) to—

WILL HEIDEMAN

New Ulm

P. O. Box 146-A

Minnesota

IF YOU'VE WRITTEN A BOOK...

- You will be interested in our plan to
- publish, promote, and distribute it.
- Write for free, informative brochure.
- Submit your MS for prompt evaluation.

BARDLEY HALL PRESS

Dept. A-6, 363 Lexington Ave., N.Y. 17
Subsidy Publishers

YOU

may have the motion picture or T.V. scripts, short stories, novels, plays—fiction or non-fiction, published or unpublished—that we need for motion pictures, T.V., and stage. Send brief description of your material. No manuscripts, please.

The Robert Harrington Literary Agency

West Coast Box 1311
Address: Hollywood, Calif.

TEN LESSONS IN STORY TECHNIQUE Plus Critiques of Your Stories

A practical course prepared for beginners who wish fiction training. . . . Proved by class results for five years. Offered by mail for the first time at a surprisingly low price—only \$12.50. Special Bonus: Two completed stories criticized for you personally by the author of the course without extra charge. Particulars free.

BEIMFOHR ASSOCIATES

725 Emerson St. Evanston, Ill.

POETRY BOOKS — \$85.50 to \$146.50

CLOTH: 100, 40 pages \$146.50. RE-RUNS 100, \$129.50 (for 3 yrs.) FREE PICTURES (Clipped paste-ins ad-is size) PAPER BACKS: 200, 24 pages \$85.50. LARGER BOOKS, clear \$1 ea. History, Novels, Genealogy, Juvenile, etc. 30 years' experience. National Adv. Catalogues, Quick Delivery. Beautiful work. Write:

Paul L. Heard, Editor-Publisher

ROYAL PUBLISHING COMPANY

7918 Maxwell Ave. Dallas 17, Texas

SPELLING, AWKWARD GRAMMAR, PUNCTUATION

Are these three handicapping your sales? Let me correct them. Neat, dependable typing, bond paper, carbon. For complete editing, corrections and typing, \$1.00 per 1000, or 28c per page. Typing only, 50c per 1000.

I will also give you a friendly personal criticism and analysis of your story, with market tips and any necessary suggestions on improvement, for an added 50c per 1000 (minimum must total \$3). I sometimes can rewrite parts for a slight additional charge. For analysis without typing—\$1 per 1000.

Let me know your problems

EVA LONGSDORF

Your friendly typist R. 2. Arkansaw, Wisconsin

GHOST WRITING

My work has been published in the United States, Canada, England, Scotland, India and in Braille. I'd like to help you, too. Tell me your needs and write for details.

WILL LOZIER

134-35 Cherry Avenue, Flushing 55, N. Y.

FREE!

Inside
Story
on
Publishing
Your Book

If you are the talented author of an unpublished manuscript, let us help gain the recognition you deserve. We will publish your BOOK—we will edit, design, print, promote, advertise and SELL it! Good royalties. Low subsidies.

Write for FREE copy of
"How To Publish Your Book"

COMET PRESS BOOKS, Dept. AJ6
200 Varick St., N. Y. 14

NEED WE SAY MORE?

A client writes: "You are the first agent—who ever did anything constructive for me. All others went off on a tangent with beautiful theories, none of which were practical."

Novels, Short Stories, Articles, Plays, Television, and Radio Criticism — Guidance — Representation
Reading fees: \$5 to 5,000 words; over 5,000 words to 40,000, \$1 per 1,000. Novels and Plays \$15. Return postage with each ms. Send self-addressed envelope, stamps for folder, "To the New Writer."

NEW YORK LITERARY AGENCY

910 Riverside Drive New York 32, N. Y.

material and equipment are used to the best advantage of jobs, why their overhead is low or high. We don't want general how-to-sell articles, but if Joe Doakes, a contractor has a unique sales twist, we want to hear about it.

Payment is 1c a word on publication.

—A&J—

Cavalier, 67 W. 44th St., New York 36, is especially in the market for important adventure and biographical articles of 4,000-5,000 words. Subject matter must be outstanding and full of masculine appeal. Queries should be directed to Robert Curran, the new editor. Payment on acceptance is always good, varying with the quality of the material.

—A&J—

For Cartoonists, Gagwriters

Bill McIntyre of *True*, 67 W. 44th St., New York 36, has upped prices and now pays \$150 for a first-rate cartoon. He pays \$37.50 for the idea used in the monthly feature, "Too Good to be True."

—A&J—

Here is an interesting slant on business writing, from William B. Whitney, managing editor of *Tire* and *TBA Review*, 11 S. Forge St., Akron 4, Ohio:

We get plenty of routine Horatio Alger type articles covering dealers who started with nothing and are now making big profits. Few of these bother to cover the highly important facts of *why* the dealer is so successful, *how* he increased his business, etc. (Actually, the only reason we publish any material about a specific dealer is to give our other readers some ideas they might pick up for their own use.)

Mr. Whitney's hint will doubtless be seconded by hundreds of business editors.

—A&J—

Course in Publishing

Again this year Radcliffe College will offer its summer course in Publishing Procedures, the aim being to prepare recent college graduates for careers in publishing. Dates: June 18-July 29.

Information is obtainable from the director, Helen D. Venn, Radcliffe College, Cambridge 38, Mass.



AUTHOR & JOURNALIST

Writing and Marketing Travel

THERE is a steadily increasing interest in travel as a theme for articles. More and more Americans take vacations. More and more travel and resort advertising appears in magazines and newspapers. As a consequence a growing number of travel articles are published.

The number of magazines devoted primarily to travel increases but slowly. The only one established recently is *Relax*, published by the same firm that has made a success of the *Dude* and the *Gent*. As its market listing shows, it represents a younger and perhaps lighter approach than do other travel publications; also it is distinctive in that it uses some fiction tied in with travel.

Most travel articles continue to appear in general magazines and in newspapers. Here, as in the travel magazines, the demand is for material dealing with little-known places or presenting new and striking aspects of places well known.

In most cases an original style with plenty of human interest is demanded. The typical publicity copy ladled out by chambers of commerce and press agents is practically always unacceptable in a freelance article; publications can get such stuff free.

While most travel material still appears in summer issues, there is growing demand for winter copy also.

Clear, interesting black and white photographs, preferably 8 x 10, are essential to practically all

travel articles. Often they will sell an article that would otherwise be rejected. Occasionally, though not often, a small magazine or a newspaper will accept stock photos obtained from a chamber of commerce, a state travel bureau, or some such source.

Color shots are in increasing demand. They should be transparencies, not prints. The most acceptable size is 4 x 5 or larger, though some art directors will consider pictures as small as 3 1/4 x 3 1/4. They shy away from 35 mm. photos.

The following list covers open markets for travel articles by freelancers. In addition, many magazines use a travel article now and then, when one turns up that seems of particular appeal. A writer should not hesitate to query any general magazine about material of this kind.

A few metropolitan newspapers with extensive travel departments are included in the list. Other large newspapers offer a market for occasional freelance travel articles dealing usually with places in the paper's immediate region.

In the market list is included in most cases the name of the person to whom queries or manuscripts should be addressed. Usually it is the editor, sometimes the managing editor or an associate editor. The rate of payment where indicated is per word or per manuscript. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

Market List: Travel Articles and Photographs

American Motorist, 1712 G St., N.W., Washington 6, D. C. Illustrated travel articles under 1,500. W. W. Hubbard, Editor; Jacqueline H. Anderson, Women's Editor. 1 1/2 c. *Acc.*

Arizona Highways, Phoenix, Arizona. Highly pictorial. Demands professional quality in black and white photos and transparencies. No snapshots or miniatures. Also some articles. Material confined to Arizona and adjacent areas of neighboring states in the Southwest. Raymond Carlson. 2c up, photos \$10-\$60, first publication rights only.

The Beaver, Hudson's Bay Company, Main St., Winnipeg, Manitoba, Canada. A restricted market for travel material of the Canadian North. Illustrations essential. Malvin Bolus. 5c up. *Acc.*

Canadian Geographical Journal, 54 Park Ave., Ottawa, Canada. Illustrated geographical articles 1,000-5,000. Gordon M. Dallyn. 1c up. *Pub.*

Chicago Tribune, Tribune Tower, Chicago. Uses a great amount of travel material, newsy rather than purely descriptive, to 700 words. Articles should be written on the scene or not more than three months after trip. Prefers all-year vacation areas. William W. Yates, Travel Editor. \$15 an article. *Pub.*

The Christian Science Monitor, 1 Norway St., Boston 15, Mass. Travel page every Tuesday and Friday. Articles to 700 words written from actual experience—off-the-beaten-path vacation spots, well-known places seen from new angle. Occasional travel news. Photos. Leavitt F. Morris. \$15-\$25 a column, photos \$4-\$7. *Acc.* Query.

The Desert Magazine, Palm Desert, Calif. Illustrated features, preferably in first person, from the desert

Southwest, to 2,500. Travel, mining, lost mines, Indians, personalities, desert living, wildlife. Must have the "feel" of the desert country. Photos essential with contemporary material. Randall Henderson. 1 1/2 c up, photos \$1-\$3. *Acc.*

Detroit Free Press, Detroit 31, Mich. Crisp, tightly written personalized feature articles 500-800 words about people doing interesting things on vacation—or in travel of any kind. Glossy black and white photos 8 x 10; prefers pictures with some action; scenics if of outstanding quality. Articles should deal with out-of-the-way locations not usually covered by publicity agencies. "We like the 'You Are There' type of travel piece, with real people. We frown on the publicity type which we get free anyhow." Queries invited. Arthur Juntunen, Travel Editor. Payment for articles according to merit, photos \$3.

Dodge News Magazine, Prince & Co., 5435 W. Fort St., Detroit, Mich. Travel, personality articles to 800 words. Pictures must accompany MSS.—black and white, color transparencies. B. T. Salisbury. *Acc.* Top rates.

Down East Magazine, Camden, Maine. Illustrated articles of 2,500 relating directly to Maine. Photographs of Maine subjects. Duane Doolittle. \$30-\$50 for articles 2,000-2,500, less for shorter pieces. *Acc.*

Empire Magazine of the Denver Post, 650 15th St., Denver 2, Colo. Western photo features to 1,000. H. Ray Baker. 2c, photos \$3-\$5. *Acc.*

Ford Times, Ford Motor Co., The American Road, Dearborn, Mich. Well-illustrated travel, place, sport, or other articles, 1,200-1,500; brief picture stories with or without Ford angle. 10c. *Acc.*

Forest and Outdoors Magazine, 4795 St. Catherine St., W., Montreal, Canada. Fillers (with photo or drawing) on unusual or little-known aspects of outdoor life. Typical example: a deer that hanged itself by jumping from a cliff into a tree. R. J. Cooke. Payment by arrangement.

Fortnight: Magazine of the Pacific Coast, 748 N. La Cienega Blvd., Los Angeles 46, Calif. Articles on travel related to the West Coast—off-beat spots to visit, unusual suggestions for trips; no historical pilgrimages, no first-person copy. R. R. Mathison. \$2 a published inch (about 2c a word). Pub.

Friends, 3-135 General Motors Bldg., Detroit 2, Mich. Represents Chevrolet Division of General Motors. An all-picture magazine using at least one travel article in each issue. Wants only captioned photos plus a rough outline of general information concerning the locality. Photographers should query John H. Warner, Editorial Director. Minimum of \$200 plus expenses for black and white assignments, minimum of \$300 for color assignments. For one-time use \$75 a page for black and white, \$125 a page for color. Must have releases on all persons who appear in photographs.

Holiday, Independence Square, Philadelphia 5, Pa. Quality articles, well-illustrated, on places and people in sections of United States and foreign countries, 1,500-5,000. Ted Patrick. First-class rates. Acc.

Household, 912 Kansas Ave., Topeka, Kan. Occasional high-interest articles written to appeal to families. John M. Carter. Top rates. Acc.

The Lufkin Line, Lufkin Foundry & Machine Co., Lufkin, Texas. A bimonthly external house magazine. A few travel articles 1,000-1,200 words; include a dozen 8 x 10 glossy prints from which to choose illustrations. Landscape photos for inside cover; may be stock pictures. Virginia R. Allen, Editor. \$25 or 1c a word plus \$2 each for photos, whichever is greater. Acc.

Maclean's, 481 University Ave., Toronto 2, Ont., Canada. A publication published for the purpose of "interpreting Canada to Canadians." Wide open to freelance writers who have the stuff. Uses much travel material, such as articles on rivers, summer and winter resorts, important restaurants, parks, geographical areas, inhabitants of special regions; personality stories; all must be in Canada (which includes Newfoundland) except for subjects of overriding international interest. 3,000-5,000 words. Query with outline 200-500 words. Ian Sclanders. \$300 up. Acc.

Motor News, 139 Bagley Ave., Detroit 26, Mich. Outdoor adventure and travel articles. Especially needs travel articles on Michigan. Black and white photos. William J. Trepagnier. \$50-\$100. Acc.

National Geographic Magazine, 16th and M Sts., N.W., Washington 6, D. C. Official journal of the National Geographic Society. Articles on travel, geographic, and natural history subjects to 7,500; color and black and white photographs. Melville Bell Grosvenor, Editor. \$800 up, color transparencies \$500 up, black and white photos \$10 up. Acc. Query.

National Motorist, 216 Pine St., San Francisco 4, Calif. Articles of 700 and of 1,400 words on anything that would be of interest to the average motorist who lives in California and does most of his motorizing on the Pacific Slope. Articles on the car, roads, interesting people and places in the West or in the history of the West, hunting, fishing, outdoor life, animals. Black and white photos for illustration. Jim Donaldson. 5c, photos \$3-\$5. Acc.

New Mexico Magazine, Santa Fe, N. M. Illustrated articles on New Mexico, all phases, to 1,500. George Fitzpatrick. \$15 an article. Pub.

New York Herald Tribune, 230 W. 41st St., New York 36. Covers United States and foreign countries, but has string of correspondents. B. D. Laschever. \$15 a newspaper column. Pub.

Camp ELIZABETH INN

LODGE AND COTTAGES

Everything you would expect to find in Vermont's most interesting Vacation Land. On Lake Memphremagog, astride the Vermont-Canadian border. Private beach, boating, fishing, golf, tennis. Informal. \$63-\$84 a week. Amer. plan, 75 capacity.

Newport 8, Vermont



Photographer's Paradise

Dances • Sand Painters

AUGUST 14-17

Write for Information

Ceremonial Association
Box 1029, Gallup, New Mexico

FRIENDLY, EXPERT HELP

What every writer needs. 25 years satisfactory service; worldwide clientele. Modern methods. Editing, revising, rewriting, ghosting, instruction; books, stories, speeches, articles, poems, fiction, non-fiction, text books. Each properly typed when ready. Free carbon on white paper. \$1.25 to \$1.75 a thousand word average. Minimum \$6.50.

IRMA A. GWIN-BUCHANAN

(San Francisco 1918 to 1943)

2140 Empire St., Stockton 5, California

RIGHT WORDS WRITE CHECKS!

Make your plots pay! Many I've helped have sold to Movies and TV. Over 15 years of scripting experience inside Hollywood Studios. COMPLETE writing help, or Ghosting, on Novels, Stories; Screen, TV, and Stage Plays. Write me your problem for free reply.

JESSICA FOX MAY

Phone
HOLLYWOOD 2-5448

1848 North Gramercy Place
Hollywood 28, Calif.

BOOKS PUBLISHED

Poetry, County Histories, Novels, and miscellaneous books. National advertising, Catalogues, Reviews, 30 years experience. Professionally done jackets, folders. Low subsidy high results with prepublication sales. Send MS. or write:

PAUL L. HEARD, Editor-Publisher

ROYAL PUBLISHING COMPANY

7918 Maxwell Dr.

(prompt delivery)

Dallas, Texas

Have you tried CIRENCESTER?

An alive Canadian agency for authors everywhere. Let us place your manuscripts—fiction, articles, plays, light verse. Reading fees \$3.00 per 3000 words. Sales, ten percent; foreign fifteen. The RIGHT market may sell that rejected script! Criticism and revision if desired.

CIRENCESTER LITERARY AGENCY

South Post Office

Niagara Falls, Ontario, Canada

WRITE FOR THE JUVENILES

Begin at the beginning and end up selling. The most comprehensive course of its kind on the market, covering every phase of story and article writing for tots to teens. (Learn the step-by-step procedure from one whose work is appearing currently in juvenile publications.) Not a "tell how" but a SHOW HOW course. Personal criticism included. Write for free particulars.

MARJORIE M. DAVIDSON

P. O. Box 104

Laceyville, Penna.

BEGINNERS:

Earn Money at Home While Writing

Write a newsy English column for small foreign papers (under fifty thousand population). The same mimeographed column goes to all of your listings. Excellent, interesting work, and you are your own boss. It is your own business with splendid remuneration. For complete details (with subjects) send one dollar to

ANTHONY D. OLIVER

7259 Fulton St.

North Hollywood, Calif.

New York Times, Travel Section, Times Square, New York 36. Covers the entire world. No travelogues or publicity puffs, no encyclopedia rewrites; author must have visited area recently to warrant dateline. Straight news stories about travel. Must have a news lead and news peg, and include costs. Paul Friedlander. About 5c. Pub.

People & Places, 1800 W. Fullerton Ave., Chicago 14. Will consider only picture stories of interesting people and places in the United States; photos must be at least 8 x 10 and have plenty of human interest. Ralph N. Swanson. Two weeks after Acc.

Redbook Magazine, 230 Park Ave., New York 17. Travel articles with story, color, and anecdote carrying appeal to young adults. Query with lead and adequate notes on theme and treatment. "The area covered is not as important as the original, appealing thematic idea." Peter J. Celliers, Travel Editor. First-class rates. Acc.

Relax, 48 W. 48th St., New York 36. A magazine devoted definitely to travel. Fiction 1,500-3,500 words preferably dealing with foreign locales or in some other way tied in with travel; humor and satire encouraged. Articles 1,500-3,000 words on travel; interested in off-beat (though accessible) places and unusual handling of familiar places. With an audience mostly of single men and women and young married couples, economy and availability of members of the opposite sex should be stressed. Cartoons. Photos (color and black and white). Nat Lehrman, Editor. 5c-\$10c, cartoons \$25, photos ASMP rates. Acc. Query.

San Francisco Chronicle, San Francisco 19, Calif. Almost entirely out of the freelance market but considers submissions carefully. Stanleigh Arnold, Sunday Editor. Maximum \$25 for illustrated 1,500-word article. Month following pub.

Scenic South, Standard Oil Company (Kentucky), Starks Bldg., Louisville 2, Ky. Photographs with captions—single or in series—showing subjects of scenic, historical, and general interest in Alabama, Florida, Georgia, Kentucky, Mississippi. Black and white glossy prints 8 x 10 for inside pages; transparencies 4 x 5 or larger for covers. Robert B. Montgomery. Black and white photos \$5-\$10, color transparencies \$75. Acc. Copies of magazine available to freelance photographers.

Space, Hyster Company, P. O. Box 4318, Portland 8, Ore. Some travel articles appealing to men; emphasis on scientific progress, materials handling, sports, and the outdoors. 500-1,000 words with 3-7 captioned black and white photos. Sam McKinney, Editor. To \$50. Acc.

Sunset, Menlo Park, Calif. Western states and Western authors only. Very little material by freelancers. Fair rates. Acc.

Trailer Life, 607 S. Hobart Blvd., Los Angeles 5, Calif. Trailer travel stories and how-to-do's for mobile home dweller, 750-2,000 words. Photos essential. All material should be of benefit to trailer people and incorporate a trailer theme. David F. Lyon, Editor. 1c-3c, higher rates on assignment. Pub.

Trailer Topics Magazine, 28 E. Jackson Blvd., Chicago 4. Features 1,000-6,000 words with photos. Francis G. Edwards, Editor. 1c, photos \$1. Pub. Card giving detailed requirements available.

Trail-R-News, 546 W. Colorado St., Box 1551, Glendale, Calif. Travel articles built around trailer coach life, 1,200-2,500. Each must be accompanied by two glossy photos and must deal specifically with a trip or locality. Stock photos acceptable. Human interest articles (how a mobile home or travel trailer has fulfilled a need); stories of persons who are enabled to make a living because they own a trailer or mobile home. Jack Kneass, Managing Editor. \$12.50-\$25 an article. Pub. Copy of magazine available to writers mentioning **Author & Journalist**.

Travel, 50 W. 57th St., New York 19. What to do and see—with cost worked in—anywhere in the world, 1,000-3,000, 2,500 preferred. Photos. Uses a "fishing adventure" each month. Cartoons. Works 3-4 months in advance. Malcolm McTeer Davis. \$50-\$100. Acc.

Vermont Life, State House, Montpelier, Vt., Illustrated factual Vermont articles. Photos, black and white and color. Walter Hard, Jr. Assignments. Acc.

Western Family, 1300 N. Wilton Place, Los Angeles 28, Calif. Articles with photographs on travel in the West. 5c. Acc.

Westways, 2601 So. Figueroa St., Los Angeles 54, Calif. Articles 300-1,200, photos of out-of-doors, natural science, history, etc., on 11 Western states, three Western Canada provinces, Mexico, Hawaii. Verse. Cartoons. 5c. Acc.

Why We Lag in Book Production

THE United States continues to lag in book publication. Latest figures show the Netherlands first in number of titles per 100,000 population—67.3. Switzerland is second with 65 per 100,000 population.

Our country is near the bottom among literate nations, the figure being 7.4 per 100,000 population. The Soviets are away ahead of us with 18.8 titles per 100,000.

The poor showing of the U. S. is attributed to several factors. It costs more to produce books here and so they seem expensive, though hardly in proportion to the higher wage scales in this country.

Magazines offer a wider range of reading and

have bigger circulations in the United States than in other countries. However, Soviet Russia makes a respectable showing, with 2,501 periodicals. Their total circulation is a little over 400 million—an average of slightly under 200,000 per magazine. There are no real mass circulation magazines.

Probably the major reason for the U. S. lag in book production is that a large proportion of our citizens simply have never learned to care about reading books. The schools, which are blamed for everything, may be in part responsible for this. More of the problem is presumably in the homes and in the general tenor of American life.

Anything writers can do to change the situation will be to their own advantage.

SONGWRITERS

Trying to get your songs published? Our members achieving success with Guild help. For lyric writers: free melodies by composers who share expenses as well as profits. **Free brochure.**

National Songwriters' Guild

16R Ocean Shore Drive

Ormond Beach, Florida

YOUR MANUSCRIPT

accurately and neatly typed on good grade bond paper. \$1.50 per 1,000 words. Minor corrections, carbon copy, extra first page.

MRS. ROBERT H. DREWS

Route 3, Box 107

Marshfield, Wisconsin

Writing for the Farm Market

THE market for farm material is far different from what it was only a few years ago. Then there was considerable opportunity for general articles carrying national appeal.

Now the agricultural market, like most other markets, has become specialized. There is only one farm publication of nationwide mass circulation. *Farm Journal*. *Farm Quarterly* has nationwide circulation, but only around 200,000; its appeal is to a thoughtful and more or less literary minority among farmers.

Other farm magazines—a total of nearly 300—are specialized as to region (*Successful Farming* and *Progressive Farmer*, for examples); subject matter (such as *Electricity on the Farm* and *Sheep and Goat Raiser*); or both (*Pacific Poultryman*, for instance). Standard Rate & Data Service divides farm publications into 11 classes.

Farm publications tend to maintain much larger editorial staffs than do comparable magazines in other fields. Members are on the road a great deal of the time, gathering material for articles and taking photographs. This reduces the demand for freelance copy. In fact, a large proportion of the magazines buy little or nothing on the outside.

There still is opportunity, however, for a qualified freelancer who is also a good photographer to make a good living writing for farm magazines. A considerable number of men and a few women are now doing so. They do not have too heavy competition—the average writer does not know agriculture and isn't willing to give the time necessary to learn it. (See Leonard N. Sime's article, "Money—and Happiness—in Farm Writing," in the April *Author & Journalist*.)

The most popular farm article is of the experience type—telling how a farmer or group of farmers attained an objective, rather than how it could perhaps be attained. The article, like a short story, should show success achieved against obstacles.

Most farm papers publish numerous short how-to items illustrated with photographs or drawings. They deal with the farm or the rural home.

There is little opportunity for selling fiction or verse to agricultural publications. Most of them use neither, though some publish a limited amount. The opportunity for homemaking material is diminishing. Most of such copy is now staff-written.

On the other hand, there is some room for pleasant, human reflections designed for farm family reading—essentially informal essays on rural life. Much of such writing carries especial appeal to women.

Writing on agriculture need not be merely for agricultural periodicals. General magazines, recognizing the importance of farming in the national and world economy, publish more and more articles on the subject. These deal with broad problems, often controversial ones. Their purpose is to interpret agriculture to the general reader in terms of his interests.

Also some metropolitan newspapers carry oc-

casional freelance articles on agricultural matters, usually economic.

The accompanying market list, considerably enlarged over previous years, comprises farm publications that have expressed interest in freelance material. Many other farm magazines will consider material from qualified writers but do not wish to invite manuscripts.

The writer familiar with farming will find it worth while to query publications whether listed or not. Probably he will be acquainted with a magazine which may seem a natural for a specific idea.

In the market list is included generally the name of the person to whom manuscripts should be addressed. In most cases it is the editor, in other cases the managing editor or an associate editor.

The rate of payment where indicated is per word or per manuscript. *Acc.* means payment on acceptance. *Pub.* means payment on publication.

Market List

American Agriculturist, Savings Bank Bldg., Ithaca, N. Y. Most copy furnished by the magazine's regular writers and reporters. Buys an occasional very short article of special interest to Northeastern rural people. A few human interest photographs dealing with farming or rural life. E. R. Eastman, President.

American Cattle Producer, 801 E. 17th Ave., Denver 18, Colo. Material dealing with range cattle industry and related topics. Some fillers. News if unusual. Photos of same type as articles. D. O. Appleton. 2c, pictures \$5-\$10. Pub.

American Fruit Grower, Willoughby, Ohio. Items 200-500 on fruit growers and operations on commercial fruit farms; also labor-saving methods. R. T. Meister. 1c-2c, photos \$3-\$5. Acc.

American Hereford Journal, Graphic Arts Bldg., Kansas City 5, Mo. Success stories and "how we do it" articles on exceptional Hereford cattle raisers; one or two photos with article. Better query. Don R. Ornduff. 1c-1½c, photos \$1.50-\$2. Pub.

American Poultry Journal, 180 N. Wabash Ave., Chicago 1, Ill. A market for a freelancer only if he is an authority on poultry. Ralston R. Hannas. Query.

American Vegetable Grower, Willoughby, Ohio. Items 200-500 on vegetable and potato growers and labor-saving operations, with one or two photographs. R. T. Meister, 1c-2c; photos \$3-\$5. Acc.

Breeders' Gazette, Magazine of Livestock Farming, 200 S. Seventh St., Columbia, Mo. Articles 500-1,000 on livestock farming, how to breed, feed, and market farm animals profitably and produce feed and forage crops to best advantage. Especially interested in articles about actual livestock farms with the experiences and recommendations of the farmer who is doing a good job with hogs, beef cattle, or sheep. John B. Hensley, Managing Editor. 2c-5c. Acc.

California Farmer, 83 Stevenson St., San Francisco 5, Calif. Has its own sources for material and is not a general market for outside contributions. Buys some short picture features of farm machinery developed in California for California use. Jack T. Pickett. Text and photos \$7.50 a column.

Copper's Farmer, 912 Kansas Ave., Topeka, Kan. Articles featuring Midwestern agricultural and farm home and family subjects, preferably illustrated. Photo shorts on farm labor-saving devices, how-to-dos. Cartoons. David W. Klinger. Varying rates on articles and photos, depending on quality, use, etc., photo shorts \$15 up. Acc.

The Cattleman, 410 E. Weatherford St., Fort Worth, Tex. Fact articles 500-3,000; fillers 4-5 lines; short verse. Photos only to illustrate articles. Cartoons relating to livestock. Henry Biederman. Varying rates. Pub.

Country Life in British Columbia, 207 West Hastings, Vancouver 3, B. C., Canada. Special developments in farm production methods and in marketing by primary producers, also farm research as it affects British Columbia. J. R. Armstrong. 1/2c. Acc.

Dairy Goat Journal, Miller Bldg., Columbia, Mo. Articles pertaining to dairy goat field; rarely over 1,200 words unless run serially. Photographs. Cartoons rarely. Little freelance material is found suitable. Carl A. Leach. No fixed rates. Acc. Query.

Dakota Farmer, Aberdeen, S. D. Only material dealing with agriculture in the Dakotas is acceptable. Walter W. Martin. Editorial Manager. Pub. Query always.

Electricity on the Farm Magazine, 305 E. 45th St., New York 17. Illustrated articles to 1,000. Picture-and-caption stories. Cartoons. Photos. Hugh J. Hansen. 2 1/2c, pictures \$5-\$7.50. Acc. Query.

Everybody's Poultry Magazine, Exchange Place, Hanover 4, Pa. Articles 1,000-1,500, fillers 100-500, all on poultry keeping in 19 Eastern states. Photos to illustrate. Cartoons. W. E. Clark, 1c-3c, photos \$3-\$5, cartoons \$5. Acc.

Farm and Ranch-Southern Agriculturist, 418 Murfreesboro Road, Nashville, Tenn. Material largely staff-written, but magazine is interested in good freelance material adapted to Southern agriculture of interest to either men or women. Prefers how-to-do-it copy with black and white photos or transparencies. Picture series. Cartoons, 2-3 a month. No fiction. Arthur Broughton, Managing Editor. Articles to \$100, photos \$5-\$10 for black and white, standard rate for transparencies, cartoons \$5-\$10. Acc. Query on major articles and picture series.

Farm Journal, 230 W. Washington Square, Philadelphia 5, Pa. Technical farm production material; inspirational, self-improvement, humorous (short), rural community, homemaking, and other features dealing with country living, to 1,200. Mostly on assignment; query. Humorous verse 4-6 lines; gags, epigrams, newsbreaks. Kodachromes for covers; black and white photos to illustrate articles. Cartoons neither rural nor too sophisticated. Carroll P. Streeter, Editor. General material 10c up, no fixed scale on pictures or verse. Acc.

Farm Quarterly, 22 E. 12th St., Cincinnati 10, Ohio. Articles on farming and rural life 2,500 to 5,000. Fillers on farm operations. Nostalgic essays on rural life. Material of common interest to farmers. No fiction, no poetry. Photos in color and black and white. Grant Cannon. 5c, color photos \$25-\$100, black and whites \$5-\$10. Pub.

Georgia Farmer, 1447 Peachtree St., N.E., Atlanta, Ga. Very limited market for articles; must be short and specifically tied to Georgia. Cartoons rarely. Elmo Hester. No fixed rate. Pub. Query.

Gleanings in Bee Culture, Medina, Ohio. Apicultural articles. Cartoons. Photographs. M. J. Deyell. \$10 a page, cartoons \$3-\$5, photos \$3-\$5. Pub. Query.

Horticulture, 300 Massachusetts Ave., Boston 15, Mass. Publication of the Massachusetts Horticultural Society. Experience articles 1,200-1,500 on gardening and plants. Photos. Daniel J. Foley. 2c up. Pub.

The Idaho Farmer. See **Pacific Northwest Farm Quad**.

Kansas Farmer, Copper Bldg., Eighth & Jackson Sts., Topeka, Kan. How-to-do-it agricultural stories 500-1,000, illustrated. No fiction. Verse by farm folks only. Photographs from within Kansas. Cartoons. R. H. Gillkeson. Varying rates, cartoons \$3. Pub.

Michigan Farmer, East Lansing, Mich. Articles by persons closely associated with Michigan agriculture. Verse chiefly by members of this group. Photographs. Cartoons. Milon Grinnell. Photos \$5-\$10, cartoons \$3-\$5.

Missouri Ruralist, Eighth & Jackson Sts., Topeka, Kan. Agricultural how-to-do-it articles, Missouri only. Most articles are by staff members. R. H. Gillkeson. Varying rates, pictures \$3. Pub.

The National Future Farmer, Box 29, Alexandria, Va. Organ of the Future Farmers of America (FFA). Sports fiction preferred though adventure stories are accepted; length 2,000-2,500 words; appeal to farm boys 14-21, 17 average. Most articles are staff-written, but a few are accepted from freelancers about activities of FFA members, agriculture, sports, hunting, fishing, etc.; 500-1,000 words with 8 x 10 photos. Cartoons. Wilson W. Carnes. About 2 1/2c, cartoons \$5, photos \$5. Acc. Query.

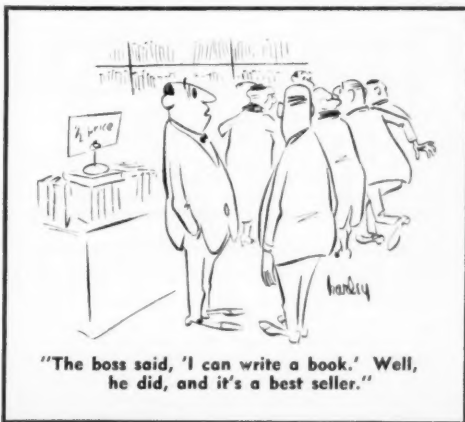
National Live Stock Producer, 139 N. Clark St., Chicago 2, Ill. Articles with adequate factual data on marketing and production of beef cattle, hogs, sheep. Buys 6-8 articles per monthly issue. Study several issues of magazines before submitting. J. W. Sampier. \$50-\$250 an article. Cover photos \$10 up. Pub.

National Union Farmer, 1575 Sherman St., Denver 2, Colo. Publication of the National Farmers Union. About 95% staff-written, but buys a few articles to 1,500 on economic aspects of agriculture—conservation, price supports, etc. Wesley McCune. \$30-\$35 an article. Acc.

The Nation's Agriculture, Room 2300, Merchandise Mart, Chicago 54. Publication of the American Farm Bureau Federation. Occasionally buys agricultural stories from freelance writers. Creston J. Foster.

New England Homestead, 29 Worthington St., Springfield, Mass. Articles mostly staff-written or assigned. Homemaking articles of special interest to New England audience. Limited amount of fiction suitable for rural homes. Some verse dealing usually with nature or holidays. Donald S. Watson. 30c a column inch. Pub.

New Mexico Farm and Ranch Magazine, 240 W. Court Ave., Las Cruces, N. M. General trends and outstanding-farmer stories from the farm-ranch field—in New Mexico only. Cartoons. Photos. Robert Stearns. Varying rates on text, cartoons \$2.50, photos \$2.50, cover photos \$10. Acc. Query.



"The boss said, 'I can write a book.' Well, he did, and it's a best seller."

The Ohio Farmer, 1010 Rockwell Ave., Cleveland 14, Ohio. Articles about Ohio farmers and their accomplishments, with good action photos. Material about Ohio farm homemakers and rural home improvement. E. W. McMunn. 5c a line. Pub.

The Oregon Farmer. See **Pacific Northwest Farm Quad**.

Organic Gardening and Farming. Emmaus, Pa. A magazine that stresses "natural methods of soil care." Articles about organic gardeners and farmers and subjects of interest to them; also general gardening articles. Robert Rodale. \$35-\$70, photos \$6. Acc. Sample copy and Author's Handbook available to prospective contributors.

Pacific Northwest Farm Quad, 404 Review Bldg., Spokane, Wash. Comprises four separate state farm magazines, **The Washington Farmer**, **The Oregon Farmer**, **The Idaho Farmer**, **The Utah Farmer**. Occasional technical articles to 1,500 words, mostly by local writers; always query first. No fiction except second serial rights of published books. Material largely staff-produced; some how-to-do-it copy bought. Photos. Cecil Hagen. "Modest rates; try to pay in proportion to quality." Acc.

Pacific Poultryman, Box 521, Palo Alto, Calif. Poultry management practices in the Far West 1,000-1,500; also shorter articles. Photos with how-to-do-it captions. Roland C. Hartman. 2c, photos \$5 up. Within month of acceptance.

The Progressive Farmer, 546 Rio Grande Bldg., Dallas, Tex. Not an open market for freelance non-fiction but purchases some fiction 1,500 3,500 words—stories appealing to entire family, preferably with Southern rural background. Eugene Butler, Editor. 4c up. Acc.

Rural Gravure, 20 N. Carroll St., Madison 3, Wis. A rotogravure magazine section used by more than 200 newspapers in Indiana, Michigan, Ohio, Wisconsin, Illinois, Minnesota, Iowa. Buys photo stories as well as individual photos on farming, homemaking, and other subjects of interest to rural readers. Query Robert T. Murphy, Editor.

Sheep & Goat Raiser, Box 189, San Angelo, Tex. Articles on sheep and goats (Angora breed of goats only). A few fillers. Cartoons. Photos. H. M. Phillips. Varying rates. Acc.

Soil and Water, 309 First National Building, Temple, Tex. Articles 300-500 words (never longer than 700) in field of soil and water conservation in agriculture. Cartoons. Photos. Howard Boswell. Varying rates. Acc.

The Soybean Digest, Hudson, Iowa. Mostly written by staff or specialists. Interested, however, in any information about soybeans that is still new to readers of the magazine. Cartoons on order. Photos as arranged for. Geo. W. Strayer. Varying rates. Acc. Query.

The Stockman Magazine, 128 N. First Ave., Phoenix, Ariz. Personality articles to 1,500 words on

ranches and ranching in Arizona and the rest of the Southwest. Articles should be directed to two points: how to make more money through better methods in the cattle business; how to make the work easier. Glossy black and white photos. Fred Finter, Publisher. 1c, photos around \$3. Pub. Always query. Sample copy available to prospective contributors.

Successful Farming, 1716 Locust St., Des Moines 3, Iowa. A very limited market for freelance contributors. Articles; no fiction, clippings, or verse. Filler material cannot be returned. Query after reading the magazine thoroughly. Dick Hanson. Acc.

Turkey World, Sandstone Bldg., Mount Morris, Ill. Anything from a picture with caption to a full-length feature (1,000 words and 4-6 photos) concerning any phase of the commercial turkey industry; how-to-do-it slant preferred. Alex Gordeuk. Full-length articles \$40, cartoons \$5, photos \$5. Acc. Query.

The Utah Farmer. See **Pacific Northwest Farm Quad**.

Wallaces' Farmer and Iowa Homestead, 1912 Grand Ave., Des Moines, Iowa. Articles dealing with farming in the Corn Belt. Much of the magazine is staff-written. Cartoons. Photos. Richard Allrecht. Varying rates for articles, pictures \$5. Acc.

The Washington Farmer. See **Pacific Northwest Farm Quad**.

Weekly Star Farmer, Kansas City, Mo. Farm news, stories. Photos. Rate not stated. Acc. Query.

Western Dairy Journal, 4511 Produce Plaza, Los Angeles 58, Calif. A regional publication serving the dairy producing industry in Washington, Oregon, California, Utah, Nevada, Idaho, Arizona. Interested in articles from this region—experiences with specific methods; also photo stories of dairy activities, procedures. About half of feature material is staff-written, one-third on assignment, remainder on basis of inquiries. Query with brief summary of contemplated articles. George E. Blosser, Managing Editor. \$1 a column inch, photos with captions \$5. Acc.

The Western Producer, Saskatoon, Sask., Canada. Subjects of general interest, with emphasis on rural material, Western Canadian anecdotes or history, 1,000-2,000. Fiction 1,500-2,000 with rural scenes, situations, humor—but nothing depicting farmers as hicks. How-to-do or general articles on theme, "Improve the farm home," 500-1,000 with photos, inside and outside shots of good farmsteads. Rural, scenic, unusual photos with captions of 100 words. Miss Lavada Robertson. 35c a column inch, photos \$2.50 up. Acc.

What's New in Crops and Soils, 2702 Monroe St., Madison 5, Wisc. Addressed to farmer seed-growers, USDA and college agricultural workers, county agents, agricultural teachers, seed, fertilizer, and equipment dealers, leading farmers. Reports of research results in crops, soils, and related fields, including farm equipment, insect, weed and disease control, 600-1,500. Fillers to 300 on new crop varieties, soil management, conservation practices; news of crops and soil personnel. Photos for cover shots. Cartoons. Sample copies available to prospective authors and artists. L. G. Monthey. 2c-5c, photos \$5-\$10, cartoons \$5. Usually Acc., occasionally Pub.

Wisconsin Agriculturist and Farmer, Racine, Wis. Timely articles maximum of 800 words, dealing with Wisconsin farm people or Wisconsin farm operations. Cartoons. Douglas Sorenson, Managing Editor. 2c, photos \$5, cartoons \$4 up. Acc.

POEMS WANTED

To Be Set To Music

Send one or more of your best poems today for FREE EXAMINATION. Any Subject. Immediate Consideration.

Phonograph Records Made

CROWN MUSIC CO., 49 W. 32 St., Studio 142, New York 1

FREE! FREE! FREE! Analysis of a THIS WEEK SHORT-SHORT by Robert Oberfirst
THIS WEEK with a circulation of about 10,000,000 publishes the best short-shorts obtainable and pays the highest rates. This booklet shows what makes a **This Week** short-short tick. Stewart Beach, Fiction Editor of THIS WEEK, writes me regarding this booklet: "I read with a great deal of interest your analysis of a **This Week** short-short and I thought it was just right. I felt it was something of a classic . . ." It will be mailed free to all writers seriously interested in writing short-short fiction.

ROBERT OBERFIRST, Literary Agent, P. O. Box 539, Ocean City, New Jersey

ADEAS . . .

ADEAS offers you an inexpensive opportunity to advertise your miscellaneous wants and wares. Rate: 9c a word, first insertion, 8c a word, subsequent consecutive insertions of the Adeas without change; no agency commission allowed. A checking copy of the magazine, 10c extra. Copy and remittance must reach us by the 28th of the second month preceding insertion. Critics, courses, agents, typists, may use display advertising only. **AUTHOR & JOURNALIST**, 1313 National Bank of Topeka Bldg., Topeka, Kans.

BOOKS, WRITERS' HELPS

PLOT SUGGESTER. Ingenious wheel-system. Will produce thousands and thousands of plot germs—for any kind of fiction—at the flick of your wrist. Suitable for any country. Absolutely infallible. \$2, post and packing paid. Writers' Ring, Clun, Shropshire, England.

USED COURSES AND INSTRUCTION BOOKS bought, sold and exchanged. List 10c. **SMITH'S**, 124 Marlborough Rd., Salem, Mass.

MILLIONS CHARACTERS AND PLOTS at your fingertips. Characterization Kit contains nearly 3000 traits, 10 charts, wheel, emotions list, etc. Create realistic characters that sell today's stories. Complete Kit \$2. Also Plot Kit \$2. Both Kits \$3. Write for more information. **FREE** roundtable. Blois, 2208A Overdene, Rockford, Illinois.

EARN AS YOU LEARN WRITING—Dorothy Banker Turner's popular, practical, specific book on writing to sell. Revised 1958 printing. \$2 postpaid. Creative Press, Claremont, California.

SUCCESS LIES in understanding the creative **RHYTHM** IN WRITING. Old rule-of-thumb methods are becoming obsolete. \$1.00—Risser—30 W. Bayaud—Denver, Colo.

FOOL-PROOF HANDBOOK of English. Every writing problem explained and illustrated. \$1.00. Marjorie Davidson, Laceyville, Penna.

"RHYMES BY A POSTMAN WILL LIFT YOUR SPIRITS AND MAKE YOUR HEART SING." Sixty-five poems and recitations—\$1.00 postpaid. O'Leary, Box 902, Meriden, Conn.

250 WORLDWIDE PUBLISHERS will send you illustrated periodicals **FREE** indefinitely! Address list \$20. Title list free. Super-Exchange, Cranford, New Jersey.

CLIPPINGS FOR SALE. A Hobby-Clipping Library of over 47 years' accumulation on almost every conceivable subject. May be purchased by topics. Ellen Keener Teter, 315 Lafayette Ave., Palmerton, Penna.

MARKETS

I'LL TELL YOU WHERE TO SELL. Professional individual list of markets for your manuscript \$2.00. M. Halm, Box 23, Syracuse 10, N. Y.

INFORMATION GUIDE for cartoonists and gagwriters. Full of new cartoon markets, tips, hints, cartoon and gag-writing lessons and cartoon news. Send for free copy. Information Guide, 2776 California Court, Lincoln, Nebr.

SERVICES

BLACK AND WHITE photographs of Ireland. Keegan Photos, Creskill, N. J.

INFORMATION on natural history subjects. Veteran ornithologist with extensive personal library. One to three queries, \$1.00 plus return postage. James W. Hancock, Princeton Road, Madisonville, Kentucky.

PHOTOGRAPHS FOR WRITERS. Reasonable. Paul's Photos, 3702 Lakewood Ave., Chicago 13.

YOUR STORIES adapted for television. See Will Lozier's ad, Page 24.

CAN YOU WRITE? Talent determined through handwriting analysis. Send one page of writing and \$1 to Box 69, Northville, Michigan.

PERSONALS

LEARN WHILE ASLEEP! Exciting details free. Sleep-Learning Association, P. O. Box 24-AJ, Olympia, Washington.

CONTRIBUTE YOUR experiences with "literary sharks" to book. Sargent, 1611 North Brea, Hollywood, California.

WANT A HAPPY LIFE — See my ad on page 26. Anthony Oliver.

BE SURE OF GETTING AUTHOR & JOURNALIST EVERY MONTH

Articles by top-name authors
A different market list in every issue
Subscribe Now and Save Money!

AUTHOR & JOURNALIST
1313 Natl. Bank of Topeka Bldg.
Topeka, Kansas

I enclose remittance for my subscription:

----- \$3 for 2 years (saving me \$3 over
single copy cost)

----- \$2 for 1 year (saving me \$1 over
single copy cost)

50c additional per year outside U.S.A.
(Single copies 25c each)

Name -----

Street -----

City & State -----

ACCURATE MARKET LISTS

The manuscript market lists published in **AUTHOR & JOURNALIST** are recognized as tops in accuracy and reliability.

Special market lists are contained in the following issues:

Little Magazines. October, 1956

Book Publishers. August, 1957

Specialized Magazines. September, 1957

British Markets. Religious Magazines. October, 1957

Syndicates. Greeting Cards. Amateur Plays. November, 1957

Business (Trade) Magazines. Company Publications. December, 1957

Juvenile Magazines. February, 1958

Poetry. (Including Light Verse). March, 1958

Fillers. April, 1958

Short-Short Stories. May, 1958

Send 25c (coin or stamps) for each copy you wish.

AUTHOR & JOURNALIST
1313 National Bank of Topeka Bldg.
Topeka, Kansas



SOCIAL

Correspondence Club



EXPERIENCE the thrill of romance thru this select club! Introductions-by-letter. This club is conducted on a high plane to help lonely, refined, marriageable men and women find compatible friends. Discreet, confidential service . . . Vast nationwide membership. Est. 1922... Sealed particulars **FREE.** **EVAN MOORE**, Box 988, Jacksonville, Florida

Coming to
New York?
Drop in
for a chat
about your
book.

VANTAGE POINTS

Published by

Vantage Press, Inc., 120 W. 31 St., New York 1

Branch Offices: Washington, D. C., Chicago, Ill., and Hollywood, Calif.

Our contracts
assure you of
National
Advertising
on your
book.

Vol. 58, No. 6

June, 1958

Vantage Press to Publish Approved History of the Seventh-day Adventists; First Printing: 10,000 Copies

Champion Contest Winner Publishes With Vantage

Nita Parks, who has been called "America's Champion Contest Winner" and whose successful contest activities were featured in the *Saturday Evening Post* of Jan. 26, 1957, is publishing her book with Vantage Press.



Mrs. Parks' work is titled *How To Win A Fortune* and tells how she has won mountains of merchandise, including a car, several washing machines, and \$25,000 in cash. She spends eight hours a day entering contests and gathering box tops, and her total "take" has come to about \$35,000 or \$40,000.

Mrs. Parks' contest activities have also been featured in the *Wall St. Journal* and the *Detroit News*, and she has been interviewed on Art Linkletter's "House Party."

Why did Mrs. Parks choose Vantage to publish her book? Learn the facts about our popular and successful subsidy publishing program by filling in and mailing the coupon for our free 24-page booklet.

Many Authors in Demand for Lectures

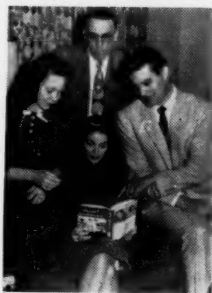
If you can talk in public, publishing your work may put you in demand for lectures on the subject of your book. This would mean not only added prestige in your social and business life, but added income as well.

A few Vantage authors who have done considerable lecturing, and with success, are: John Dallavaux, who has been speaking mainly before school and PTA groups on his book, *Your Child and Mine*, and before business groups on his other book, *What Are You Worth?*

W. E. Michael has been talking before business and Rotary Club groups on his book, *The Age of Error*. . . Dr. Eleanor Metheny has been lecturing before college and women's groups on her book, *What's Wrong With Women?* . . . Walter E. Brill has been talking at schools and juvenile book fairs on his book, *The Monkeyshines of Peppo*. . . Aubrey Willis has been lecturing before church groups on *I Was An Alcoholic* (now in its second edition) . . .

Latest Publicity "Breaks" for Vantage Authors

Peter Floroff, author of *The Faun*, was interviewed on Radio Station CKFH, Toronto. . . Frances G. Ballentine, author of *Tiger at the Door*, was featured on television station WJAR, Providence, R. I. . . John C. Berry, author of *Collision Course*, was interviewed on WFAA-TV, Dallas. . . he was interviewed also on Ellery Owens' show "Night Watch" on WFAA radio. . . he was also on Bill Crowder's show "Man About the House" . . . and was written up in the *Ft. Worth Press* and *Ft. Worth Star Telegram*. . . he was also mentioned prominently by Porter Randall, in his news broadcast on KFJZ-TV, Ft. Worth. . . *this man Berry gets around!*



C. Ronald Thomas (right) answers a question from lovely movie star, Pier Angeli, about his book, *Valuable Acquaintance*, just published by Vantage. His father and co-author, Francis R. Thomas, and Miss Carol Hutzler listen in.

One of the fastest growing religious groups in the world will be the subject of a new Vantage publication to be issued soon. Titled *Seventh-day Adventists: Faith in Action*, the book tells the inspiring story of the growth and activities of this important world-wide movement. It was written by David Mitchell, who has a novel, *Red Earth*, to his credit.

Because of the widespread interest in the Adventists, in lay as well as in religious circles, and because of their 300,000 membership in the United States alone, Vantage has decided on a first printing of 10,000 copies.

Both Mr. Mitchell, the author, and members of the Vantage staff, worked closely with executives of the Seventh-day Adventists to see that the text pictured accurately the thinking and activities of the organization. Many conferences were held before the final text was approved. Over sixty illustrations will be included.

This is the second in a series of books to be published by Vantage Press on "Religions in America." The first, *Jehovah's Witnesses: A New World Society*, by Marley Cole, published in 1955, was a best seller for ten weeks and has sold almost 100,000 copies.

Are you looking for a publisher? Vantage Press welcomes manuscripts of all types—fiction, non-fiction or poetry. Learn about our successful subsidy publishing plan by mailing the coupon below for our free, illustrated booklet.

VANTAGE PRESS, INC.
New York • Washington
Chicago • Hollywood

Looking for a Publisher? Mail this coupon!

(Mail to office nearest you)

Vantage Press, Inc., Dept. BB,
120 W. 31 St., New York 1, N. Y.

In California: 6253 Hollywood Blvd., Hollywood 28
In Midwest: 220 So. Michigan Ave., Chicago 4, Ill.
In Washington, D.C.: 1010 Vermont Ave., N.W.

Please send me your free 24-page illustrated booklet explaining your subsidy publishing program.

Name _____

Address _____



FREE!